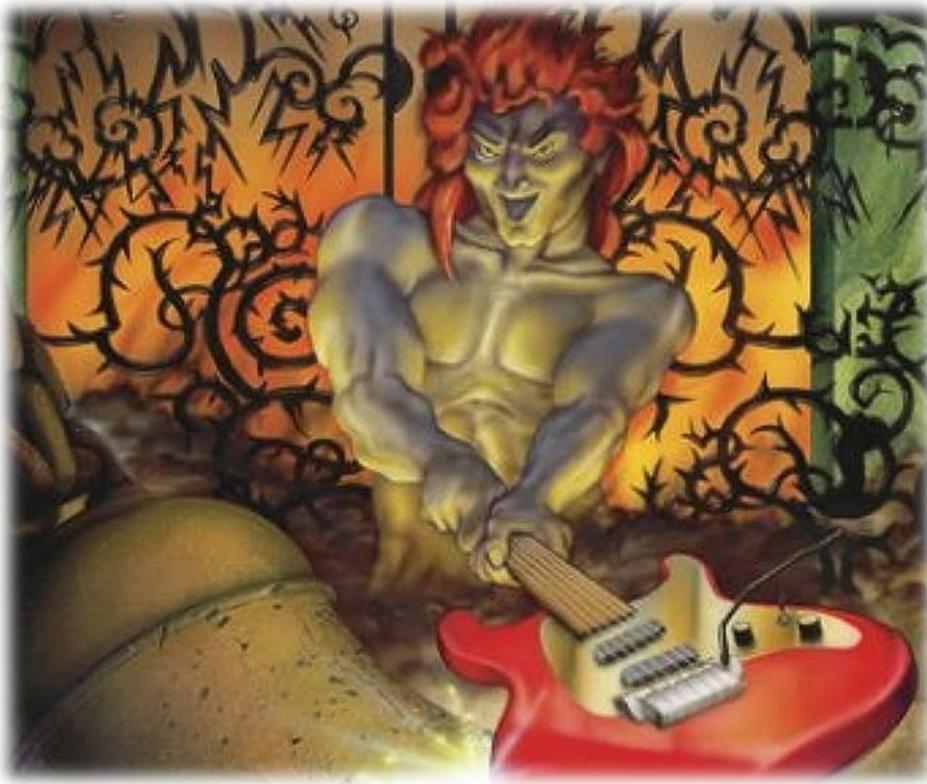


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HELL'S BELLS

THE DANGERS OF ROCK 'N' ROLL



ERIC HOLMBERG

. . . that they may come to their senses and escape from the snare of the devil; where they have been held captive to his will.

2 Timothy 2:26

PART 1

THE BIG INTRO

Thanks for taking the time to watch this video, and I hope and pray that you'll get something good – maybe even life-changing – out of it. Before we get started, however, I wanted to make a few points clear, kind of lay down the ground rules for you. First, we're going to be taking a pretty hard look at contemporary music, and I'll be saying some pretty direct things, both about the music and the artists. Please understand that nothing personal is intended here against anybody. I don't hate these artists. I'm not trying to say that God hates them. And I'm certainly not trying to get you to hate them. We simply want to look at rock music from the perspective of truth, as defined by both the Scriptures and the person of Jesus Christ. And in that context, if we find something that looks like a duck, sounds like a duck, and acts like a duck, then shoot, we're just going to have to call it a duck!

Now, you might not believe that the Bible and Jesus are the standard for absolute truth, and that therefore, their comments as they relate to rock music are irrelevant. Well, don't get uptight. We'll hopefully deal with the issue of faith as we progress. But at least at the outset, try to keep an open mind, and at minimum understand that right or wrong, what you're about to see and hear is what the Bible and Jesus have to say about these things.

Now, you might also find some of the information about the artists and the music incredible, maybe even hard to believe. Please understand that every point has been carefully researched and documented. All quotes, for example, were taken either from the artists' own writings, rock magazines, books on musicology, or biographies written by sympathetic fans. Because of the wealth of material we're going to cover, and in the interests of time and the aesthetics of this presentation, I'm not going to generally cite the sources. If you're interested, the closing credits will contain information on how you can get a copy of the script, along with all the documentation.

And finally, to preempt the inevitable outcries of censorship, let me go on record: we're not

here pushing for record banning, record burning, or even the dubious practice of rating rock albums. So don't anybody worry. We're not trying to control what people listen to. What we *are* trying to do is help people understand the big picture, to peel back the veneer of pop culture and gaze into the bedrock of truth that lies beneath. Then people can make decisions about their lives, music, or anything else, armed with truth and understanding.

Now, as we begin our video journey to the heart of rock and roll, let's listen to probably the only true thing that Wendy O. Williams and the Plasmatics ever laid down on vinyl.

Appropriately enough, it was recorded backwards. When we play the tape reversed, we hear:

Consensus Programming is dangerous to your health. The brainwashed do not know they are brainwashed.¹

“The brainwashed do not know they are brainwashed.”

September 20, 1978

At 12:32 AM Wednesday morning, a performance by the popular punk rock group The Huns was cut short when police arrested the group's volatile lead singer Phil Tolstead. Charged with inciting a riot, this incident becomes the latest in a long and sordid career that has featured not only the standard spewing forth of obscenities and hate but has also included mock crucifixions and the ridicule of God and prayer.

The confrontation is said to have begun as Tolstead pointed at a uniformed police officer while singing The Huns' song “Eat Death, Scum!”

Phil Tolstead today

Missionary to Southeast Asia:

“Rock-and-roll is a lie. And that lie almost killed me.”

¹ The Plasmatics, “The Damned” [reversed], from *Coup d'Etat* (Capitol Records, 1982).

“SOMEONE ELSE IS STEERING ME... I BECOME POSSESSED WHEN I’M ON STAGE.”

**ANGUS YOUNG OF AC/DC,
HIT PARADER, APRIL 1985**

AC/DC

“Hell’s Bells”

I’m rolling thunder
 Pouring rain
 I’m coming on
 Like a hurricane
 My lightnin’s flashin’
 Across the sky
 You’re only young
 But you’re gonna die
 I won’t take no prisoners
 Won’t spare no lives
 Nobody’s putting up a fight
 I got my bell
 I’m gonna take you to hell
 I’m gonna get you
 Satan get you
 Hell’s Bells...
 Yeah, Hell’s Bells
 You got me ringing
 Hell’s Bells...
 My temperature’s high
 Hell’s Bells...²

² AC/DC, “Hell’s Bells,” from *Back in Black* (Atlantic Records, 1980).

“Rock ‘n’ Roll!”

Michael J. Fox

“Back to the Future”

Universal Studios

That’s right, Mike. Rock ‘n’ Roll! Powered by space-age technology and popularized by the largest, wealthiest and most leisure generation of young people in history, rock music has changed the modern world in ways more profound than perhaps any other social phenomenon. Evidence of its impact are many and varied.

Rock has become a multi-billion-dollar industry, one recently described by the *National Review* as “the most prosperous industry in the world.”³ Its superstars have annual incomes that easily eclipse those of all but a handful of the most successful industrialists and businessmen.⁴

And the music is virtually everywhere, from packed sports arenas to commercials that peddle everything from tennis shoes to alcohol, from the soundtracks of movies and television series to the pulsing rhythms that reverberate in our health spas. Everything today seems to march to its rhythm.

Perhaps the only thing more notable than rock’s pervasiveness is the manner in which it helps shape the hearts and minds of the world’s youth. As Dr. David Elkind noted in his book *The Hurried Child*, one of the most underestimated influences on young people today is the music industry.⁵

Citing again the *National Review*: “Rock’s sheer pervasiveness makes it the most profound values-shaper in existence today. Unless you are deaf it’s virtually guaranteed that rock music

³ Stuart Goldman, “Rock of Ages: That Old Devil Music,” *National Review* 41, no. 3 (February 24, 1989), p. 28.

⁴ Bruce Springsteen, \$56 million; Madonna, \$47 million; Whitney Houston, \$44 million; Michael Jackson, \$43 million; U2, \$37 million. As reported by *Forbes*, “America’s Richest Entertainers” (September 21, 1987).

⁵ David Elkind, *The Hurried Child: Growing Up Too Fast Too Soon*, Revised Edition (Addison-Wesley Publishing Company, 1988), pp. 89-93.

has affected your view of the world.”⁶ From the manner in which young people dress to the way they view and understand the key issues of life, little escapes the pale cast by rock’s big sound.

And it’s no wonder. Young people wake up to it, drive to it, play to it, study to it, and go to sleep to it. Studies show that between the 7th and 12th grades, the average teenager will listen to and watch 11,000 hours of rock music and rock videos – more than twice the time they will spend in class.⁷

We don’t need no education
 We don’t need no thought control
 No dark sarcasm in the classroom
 ~ **Pink Floyd** ~⁸

As Dr. Alan Bloom noted in his best-selling book *The Closing of the American Mind*, “Nothing is more singular about this generation than its addiction to music.”⁹

Incredibly, despite this unprecedented power and the mounting evidence that rock’s influence can be less than positive, most people have never stopped to consider what is really going on in and through contemporary music. Why is music so powerful? How does it affect us? What is its source? And to where is it leading us?

THE POWER OF MUSIC

Throughout the ages, wise men have noted music’s profound impact on its listeners. For example, over 2,000 years before the birth of Christ, the musical systems of China were both highly developed and central to its society. It was to this that the philosophers directed much of their attention. Understanding its intrinsic power, they carefully checked their music to make sure that it conveyed eternal truths and could thus influence man’s character for the better.¹⁰ To

⁶ Goldman, “Rock of Ages: That Old Devil Music,” p. 28.

⁷ American Academy of Pediatrics, Committee on Adolescents, “Sexuality, Contraception, and the Media,” *Pediatrics* (1986) 78 (3): 535–536.

⁸ Alan Parker, dir., *Pink Floyd: The Wall* (MGM/UA Entertainment Co., 1987).

⁹ Alan Bloom, *The Closing of the American Mind* (Simon and Schuster, 1987), p. 68

¹⁰ David Tame, *The Secret Power of Music: The Transformation of Self and Society Through Musical Energy* (Destiny Books, 1984), p. 34.

this end, tradition states that one emperor, by the name of Shun, would monitor the health of each of the provinces of his vast kingdom by simply examining the music they produced. Coarse and sensual sounds indicated a sick society, one in need of his intervention and assistance.¹¹

Two thousand years later the Greek philosopher, Plato, echoed the sentiments of Emperor Shun when he said, “When modes of music change the fundamental laws of the state change with them.”¹² In his famous work *Laws*, Plato could have been writing about our modern age when he stated, “Through foolishness they, the people, deceived themselves into thinking that there was no right or wrong in music that it was to be judged good or bad by the pleasure it gave [...] As it was, the criterion was not music but a reputation for promiscuous cleverness and a spirit of law-breaking.”¹³

Plato’s contemporary, Aristotle, noting that music has “the power to form character,”¹⁴ wanted to see it actually regulated by the state an approach, by the way, of which I and the producers of this video are not in favor.

Moving up to the present century, Vladimir Lenin, the co-founder of communism and one of history’s greatest experts on subversion and revolution said, “One quick way to destroy a society is through its music.”¹⁵

Changing laws, forming character, and toppling societies. Most of us are not used to talking about music in such expansive terms. To understand this magnitude of impact, we must consider both the nature of music and man; and how music affects us in *body, soul, and spirit*.

THE BODY

Given the materialistic philosophy that marks this present age, it’s surprising that more attention has not been given to the many profound ways sound and different musical forms can affect the physical world. For example, research has found that shrill sounds of sufficient volume can congeal proteins in a liquid media. So, a soft egg placed in front of a speaker at some of the

¹¹ Ibid., pp. 13-14.

¹² Plato, *The Republic*, Book 3.

¹³ Quoted in Tame, *The Secret Power of Music*, p. 189

¹⁴ Ibid., p. 19.

¹⁵ David A. Noebel, *The Marxist Minstrels: A Handbook on Communist Subversion of Music* (American Christian College Press, 1974).

louder rock concerts can, midway through the concert, become a hard-boiled snack for the weary head-banger. (Does anybody have any salt here?)¹⁶

Moving from proteins to animate objects, repeated experiments have shown that plants respond positively to classical forms of music, actually growing and flowering faster than if there was no music at all. Conversely, more dissident forms of music, like heavy metal, can actually retard growth and even kill the plant.¹⁷

Of course, humans are much more complex than plants, but it still makes one wonder what this type of music might be doing to us. As Dr. Adam Kniest, a musicologist who studies the effects of music upon people noted, “It’s really a powerful drug. Music can poison you, lift your spirits, or make you sick without knowing why.”¹⁸

THE SOUL

As mathematics is the universal language of the mind, music is the language of the heart, what the great composer Robert Schumann called “the perfect expression of the soul.” Biblically, when we talk about the soul, we are speaking of the human personality and its three component parts: the *mind*, the *will*, and the *emotions*. And it’s here where we begin to see music’s real power take hold.

In the realm of the mind, there is mounting evidence that certain kinds of rock have a negative effect on one’s ability to think and learn. Studies at two separate universities, for example, have found that rats have a much more difficult time learning to pass through a maze if they are subjected to hard-rock music.¹⁹

On the emotional level, few would deny music’s power. Its ability to influence and enhance moods is, in fact, one of music’s greatest attractions. What most people are not aware of, however, is both the extent of this influence and the ease with which they can be unconsciously manipulated. As Eddie Manson, Oscar-winning composer and one-time president of the American Society of Music Arrangers has said, “We manipulate people like crazy [...] Every film

¹⁶ Bob Larson, *The Day Music Died* (Bob Larson Ministries, 1973).

¹⁷ Tame, *The Secret Power of Music*, p. 143.

¹⁸ Quoted by David Chagall, *Family Weekly Magazine*, January 30, 1983, p. 12.

¹⁹ “Muzak in Crisis,” *Insight Magazine*, April 27, 1987, p. 57.

composer mixes his experiences with a talent for musical manipulation, and then projects that Machiavellian power gut to gut.”²⁰

Moving from the gut to the brain, music is also a powerful “encoder,” a term in psychology for something that helps determine the way we perceive and think about the world. In other words, music has an inside track to the subconscious levels of our minds.²¹ This truth is even physically suggested by the fact that the auditory nerves are the most predominant of all the human senses.²²

Research done at Stanford University confirms not only this predominance at a physical and subconscious level, but also in an area that is perhaps the most uniquely human of all; that is, in the area of transcendent experiences, what the researchers term “thrills.” They found that the most powerful stimulus for evoking thrill-like sensations in their subjects was music.²³ Musicologist David Tame anticipates Stanford’s discovery when he wrote in his book *The Secret Power of Music*, “Music is the language of languages. It can be said that of all the arts, there is none that more powerfully moves and changes the consciousness.”²⁴

Changing one’s consciousness is what David Crosby meant when he told *Rolling Stone* magazine that through just his music, he could alter his audience’s value systems and, in effect, steal them away from their parents.²⁵ And Crosby is not alone. Perhaps rock’s greatest genius, Jimi Hendrix, told *Life* magazine in 1969, “I can explain everything better though music. You hypnotize people to where they go right back to their natural state, and when you get people at their weakest point, you can preach into their subconscious what we want to say.”²⁶

In recognition of this transcendent power, Eddie Manson went on to share a sober warning: “Music is used everywhere to condition the human mind. It can be just as powerful as a drug and

²⁰ *Family Weekly*, January 30, 1983, p. 15.

²¹ Tame, *The Secret Power of Music*, pp. 148-150.

²² *Ibid.*, p. 136.

²³ Avram Goldstein, “Thrills in Response to Music and Other Stimuli,” *Physiological Psychology* 8, no. 1 (1980): 126-129.

²⁴ Tame, *The Secret Power of Music*, p. 151.

²⁵ Ben Fong-Torres, “David Crosby: The Rolling Stone Interview,” *Rolling Stone* #63 (July 23, 1970).

²⁶ *Life* #67, no. 14 (October 3, 1969), p. 4.

much more dangerous, because nobody takes musical manipulation very seriously.”²⁷

THE SPIRIT

As we just saw in the quote by Jimi Hendrix, music is a spiritual thing. And it is in this realm of the spirit where we will focus most of our attention, because it is here where music reaches its greatest heights of power and influence. Even the very word “music” suggests this spiritual dimension. Its root word “muse” were the spirit beings who the ancient Greeks felt were responsible for the inspiration of all art.

Today, it’s not just the Greeks who feel that artists are inspired by spiritual forces. Folk jazz artist Joni Mitchell, in an interview with *Time* magazine, was described as follows: “Joni Mitchell’s own strongest creative impulses come to her in a somewhat unusual way. She deeply believes in a male muse named Art who lends her his key to what she airily calls the ’Shrine of Creativity.’”²⁸

Avant-garde musician Peter Rowan echoes this description when in an interview with the *Washington Times* he said, “I do believe that music itself is a spiritual force. The inspiration I feel is like a holy thing. It’s beyond any words I can use to describe it.”²⁹

This perception takes on an even more startling dimension when described by guitarist John McGlaughlin: “One night we were playing and suddenly the spirit entered into me and I was playing but it was no longer me playing.”³⁰ Earlier in this presentation we saw this perception mirrored in these words by AC/DC guitarist, Angus Young: “Someone else is steering me. I’m just along for the ride. I become possessed when I’m on stage.”³¹

To fully comprehend both the nature and magnitude of the spiritual interrelationship between man and music, we must first understand something of the basic realities that attend the spiritual world.

1. The real reality is a spiritual one. One of the scripture’s primary messages is that the time/space world we live in is a created one, having its origins in an eternal, spiritual realm that

²⁷ *Family Weekly*, January 30, 1983, p. 15.

²⁸ “Rock ‘n’ Roll’s Leading Lady,” *Time*, December 16, 1974, p. 63.

²⁹ *Washington Times*, March 7, 1986.

³⁰ *Circus Magazine*, April 1972, p. 38.

³¹ “Caught in the Act: AC/DC,” *Hit Parader* no. 247 (April 1985), pp. 76-77.

exists outside the scope of our physical senses. In John's gospel, Jesus tells us that God is Spirit (John 4:24a) and it is this inexpressibly wise, loving and all-powerful Spirit Who is the creator of all things. His is the transcendent reality.

2. Man is a spiritual being. Though as we have noted we live in a body and have a soul, we are first and foremost spiritual beings. Genesis 1:27 gives the account of the origins of man: "So God created man in His own likeness." In other words, Spirit begat spirit. From the breath of God that gave us life, to His image indelibly impressed upon our hearts, you and I are spirits. And as spirits, we are profoundly affected by the principles and the personalities that make up the spiritual world, whether we are aware of them or not.

3. As God's offspring, the primary purpose for our existence is to know and experience God. In John 17:3 Jesus said, "This is eternal life to know God and the Savior Whom He has sent." Continuing with the passage of scripture we read earlier "The Father is looking for those who will worship Him in spirit and in truth." (John 4:24b) The worship spoken of here is not some dry religious exercise, but the natural response to knowing and experiencing God. And biblically and scientifically, there is no more profound way to be drawn into and then express this experience than through music. As perhaps the greatest musician in history, Johann Sebastian Bach said, "The end of all music should be the glory of God and the refreshment of the human spirit."

4. Through sin man fell and was separated from God. Throughout the scriptures the words of God in Ezekiel are echoed again and again, "The soul who sins will die." (Ezekiel 18:4) The death spoken of here manifests itself in several ways, but most significantly in a spiritual sense as through our sin we are separated from the God of all life. Left stranded, subjected to the tyranny of our selfishness and lust, we are no longer citizens of God's kingdom but instead walk "according to the way of this fallen world, according to the prince of the power of the air, the spirit who works in all who are disobedient." (Ephesians 2:2) Into this hopeless situation, God sent a Savior, His own Son, to pay the penalty for our sins, to destroy the power of this "prince of the air", and to bring man back into His kingdom. (John 3:16, John 10:10, Hebrews 2:14)

5. The kingdom of darkness is real and is the spiritual source of all opposition to God.

Ô Satan, prends pitié de ma longue misère
 Toi qui, même aux lépreux, aux parias maudits
 Enseignes par l'amour le goût du Paradis

Ô Satan, prends pitié de ma longue misère

Ô toi qui de la Mort, ta vieille et forte amante
 Engendras l'Espérance, - une folle charmante

Ô Satan, prends pitié de ma longue misère

Toi qui fais au proscrit ce regard calme et haut
 Qui damne tout un peuple autour d'un échafaud

Ô Satan, prends pitié de ma longue misère.

~ Diamanda Galás~³²

The lord of this diabolical kingdom is the “prince of the air,” more commonly known as Satan, or the devil. With a hoard of wicked spirits at his command, he is called the “god of this fallen world” (2 Corinthians 4:4). As this world’s ruler, his task is essentially two-fold. First, to stimulate the variety of lusts resident within the human heart, thereby degrading people as well as bringing them into greater bondage and control “For by what a man is overcome, by this he is enslaved” (2 Peter 2:19). Second, to oppose all of God’s efforts to redeem man and thus steal away Satan’s subjects. The battlefield here is primarily the human mind. Using a variety of techniques, Satan’s strategy is to fill us with lies, to convince us that black is white and evil good, to justify sin and blind us to our need for a savior, to distort our image of God and erase or trivialize our image of Satan, convincing us that he either doesn’t exist or that he’s a cartoon imp in red pajamas. Put simply “...to blind the minds of the unbelieving so that they cannot see the light of Christ who is the image of God” (2 Corinthians 4:4).

Given its power over the heart of man, music is among the most potent of these techniques. And it’s worth noting that both the scriptures and church tradition suggest that music comes quite

³² Diamanda Galás, “The Litanies of Satan,” from *The Litanies of Satan* (Y Records, 1982).

naturally to Satan, that very possibly, before his fall, he was in charge of music in heaven.³³

Of course, any style of music can be perverted by evil. Many of the elements this presentation examines are found in other musical forms as well. The reason for our focus on rock is both its unparalleled popularity and the manner in which it has given place to evil. Suddenly at first and then with increasing blatancy as rock's celebrants have been brought under its rhythmic sway, it has become one of the most potent weapons in Satan's arsenal of deception.

Fortunately, Satan's proven tendency for over-achieving has resulted in a blatancy that, when examined by an objective inquirer, can be used to expose the devil's presence and purposes. Hence this presentation. And one last point before we begin to dust rock music for Satan's fingerprints. 2 Corinthians tells us that "the devil can disguise himself as an angel of light" (2 Cor. 11:14), that he can, in other words, appear as something beautiful, even Christ-like. Don't be fooled! Satan doesn't just manifest his power through a Hitler or a Manson. He can use your favorite guitarist, a pretty pop singer, maybe even you. Anyone who resists the will of God is fertile soil for his seeds of deception.

³³ This is based upon the popular exegesis of Isaiah 14 (esp. vs. 11) and Ezekiel 28 (esp. vs. 13 in KJV) that views the "King of Babylon" and the "Ruler of Tyre" as types of Satan before and after his fall from heaven.

PART 2

THE ROOT OF ROCK

As a means of systematically and objectively examining rock music for signs of the devil's influence, I want us to consider some of the basic beliefs of those who are willfully engaging in satanic religions. As a starting point, we'll look at this book, *The Satanic Bible*.



The unholy scriptures of the legally incorporated Church of Satan, *The Satanic Bible* was written by the church's founder, Anton Szandor LaVey. LaVey is perhaps the most famous satanist of this century. Along with establishing his own religion, he has served as a consultant to Hollywood on movies that deal with the occult, even playing the role of the devil in films like *Rosemary's Baby* and *Invocation of my Demon Brother*, an underground movie by noted occultist Kenneth Anger. What does LaVey's *Satanic Bible* teach? And are these teachings found today in rock music?

THE PERSON OF JESUS CHRIST

Beginning with the Person of Jesus Christ – “*I dip my forefinger in the watery blood of your impotent mad redeemer, and write over his thorn-torn brow: The TRUE prince of evil – the king of the slaves!*” (The Book of Satan I:6).³⁴

The obvious hatred expressed here is understandable when we consider that Satan’s legal control over mankind was total and invulnerable to any human effort at breaking it, until Jesus. On the cross, His thorn-torn brow and pierced body provided the perfect blood sacrifice for our sins. Now, Satan’s once invincible power is broken over anyone who believes on that blood. It’s no wonder he hates it. Can we find this demonic doctrine in rock ‘n’ roll? Sadly, yes.

Jesus died for somebody’s sins
 But not mine
 Meltin’ in a pot of thieves
 Wild card up my sleeve
 Thick heart of stone
 My sins, my own
 They belong to me.
 ~ Patti Smith ~³⁵

Jesus has become the focus of more ridicule in rock music than any other personality.³⁶
 Virtually every facet of His life and ministry is mocked and criticized.

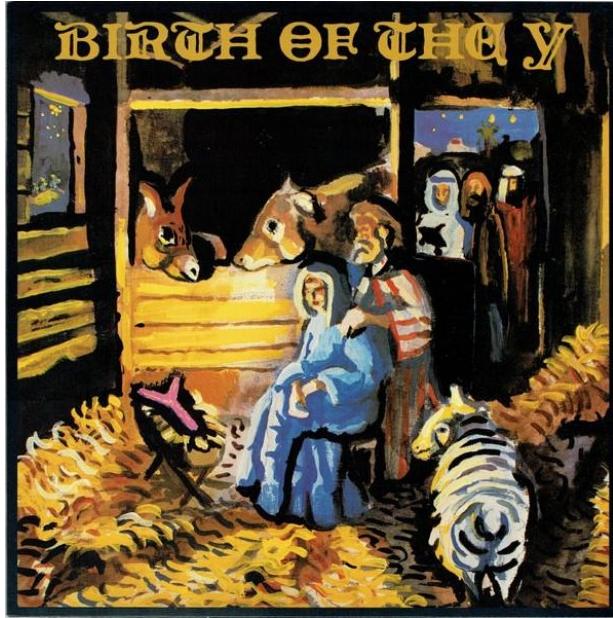
This rock anthology is entitled the *Birth of the Y* and features the hideous “Litany of Satan” we heard earlier. Here, history’s most significant event, the incarnation of God, is questioned and trivialized.³⁷

³⁴ Anton Szandor LaVey, *The Satanic Bible* (Avon Books, 1969), p. 30.

³⁵ Patti Smith, “Gloria (In Excelsis Deo),” from *Horses* (Arista Records, 1975).

³⁶ See, for representative examples, The Damned, *Grimly Fiendish* (MCA Records, 1985); the self-titled album by the punk rock band Christ Child (Buddah Records, 1977); Crass, *Christ: The Album* (Crass Records, 1982); F.U.’s, *Kill for Christ* (Xclaim! Records, 1982); Urge Overkill, *Jesus Urge Superstar* (Touch and Go Records, 1989); Millions of Damn Christians, *This Blood’s for You* (R Radical Records, 1987).

³⁷ Various Artists, *Birth of the Y* (Y Records, 1982).



In like manner, Nina Hagen's *NunSexMonkRock* lampoons the Madonna and Christ. Along with songs about reincarnation, witchcraft, and blaspheming the Holy Spirit, she sings: "And my little baby I tell you, God is your father."³⁸



³⁸ Nina Hagen, "Cosma Shiva," from *NunSexMonkRock* (CBS Records, 1982).

Jefferson Airplane's song "The Son of Jesus" is filled with sacrilege, suggesting, among other things, that Jesus was involved in the occult, had bastard children by Mary Magdalene, and that God the Father was sexually attracted to Jesus' daughter:

Jesus had a son by Mary Magdalene
 And he rode the land like the man who went before
 Young Jesus raised him loud, Mother Mary raised him proud
 And he tracked the men who laid his father down
 One day the Pilate died with the fire in his side
 Herod did die too
 Not the way he wanted to
 Y see the child knew the secrets of Egypt & Isis
 Magdalene remembered when the people smiled and had been looser
 Looser than they'd been since the day Young Jesus died
 Public execution enhanced by levitation
 Fancy mutilation for 2000 years of time
 Jesus could walk on the water
 The man could dance on the Sea of Galilee
 But don't try breathing the water
 Miracles go only so far you see
 So you think young Jesus Christ never a lady
 And you think young Mary never saw him smile wide & free
 You won't read it in the Bible & if you look you're liable
 To come across the truth about the man from Galilee
 She the man upon the water they had a son they had a daughter
 She hid them from the slaughter in the deep Black Sea
 God loved the son of Jesus
 Ol' God got off on the sparklin' daughter too, yes he did
 Jesus could walk on the water
 The man could dance on the Sea of Galilee
 Watch him dance
 Watch him dance

Watch him dance
 Dance
 Dance.³⁹

This same blatant disrespect for the Messiah characterized the life and art of John Lennon. One biographer records that Lennon, early on in his career with the Beatles, drew a cartoon of a crucified Jesus. At the foot of the cross was a pair of bedroom slippers.⁴⁰

This drawing by Lennon appears in his *Skywriting by Word of Mouth*.⁴¹



During the Beatles' formative years in Germany, another biographer recounts how on Good Friday, the day that marks the Lord's crucifixion, Lennon made some nuns the target of his abuse. As they left their convent to attend worship services "they were shocked to behold across the street, a grotesque life-size effigy of Jesus on the cross, which John had fashioned and hung

³⁹ Jefferson Airplane, "The Son of Jesus," from *Long John Silver* (Grunt Records, 1972). Lyrics and music by Paul Kantner.

⁴⁰ Hunter Davies, *The Beatles*, Second Revised Edition (McGraw-Hill, 1985), p. 103.

⁴¹ John Lennon, *Skywriting by Word of Mouth* (Harper & Row, Publishers, 1986), p. 189.

from his balcony. As the sisters gazed in astonishment at this sacrilegious display, John started pelting them with Durex condoms filled with water.” To top it off, he urinated on them while crying “rain drops from heaven!”⁴²

In his song “God,” Lennon not only records his indifference to Christ but abases the Son of God by drawing a comparison between Jesus, JFK, Bob Dylan, Hindu mantras, and the Beatles:

I don't believe in mantra
 I don't believe in Jesus
 I don't believe in Kennedy
 I don't believe in Elvis
 I don't believe in Zimmerman
 I don't believe in the Beatles.⁴³

These examples taken together make it obvious that Lennon's infamous quote about Christ meant a lot more than just a commentary on the unnatural adulation given to the Beatles:

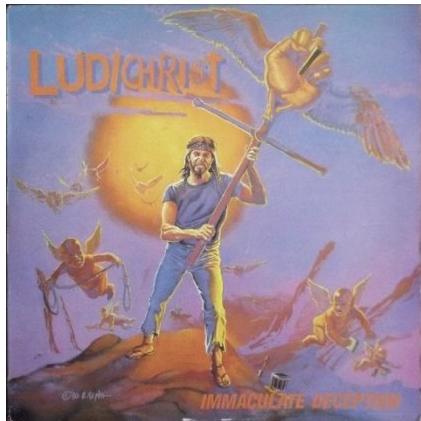
“Christianity will go. It will vanish and shrink. We're more popular than Jesus.”

He longed for the obliteration of Jesus as Messiah and Christianity as a faith. The group Ludichrist pictorially and musically echoes Lennon's sentiments:

Holy Bible
 Jesus Christ
 Philosophy and way of life
 The fear of God
 The fear of God
 Just a book
 Just a man

⁴² Albert Goldman, *The Lives of John Lennon* (William Morrow and Company, Inc., 1988), p. 120.

⁴³ Andrew Solt, dir., *Imagine: John Lennon* (Warner Bros., 1988).



Son of who?
All those lies
Immaculate Deception⁴⁴

This type of overt blasphemy is not unique. Virtually dozens of groups openly sing about wickedness that, until recently, could not be found outside of occult bookstores.⁴⁵ For many it's a matter of economics.



Rebellion sells in rock. And for the hardest types, what could be more rebellious than to revile Christ and blaspheme God? Whether or not this makes them less satanic is a question we'll

⁴⁴ Ludichrist, "Immaculate Deception," from *Immaculate Deception* (Combat Core, 1986).

⁴⁵ The following are representative examples of such groups and albums. Coven, *Blessed is the Black* (Ever Rat Records, 1986); Dark Wizard, *Reign of Evil* (Mausoleum Records, 1985); Iron Maiden, *Seventh Son of a Seventh Son* (EMI Records, 1988); Grim Reaper, *Fear No Evil* (Ebony Records, 1985); Slayer, *Reign in Blood* (Def Jam Recordings, 1986); Warlock, *Triumph and Agony* (Mercury Records, 1987); Dark Angel, *Darkness Descends* (Combat Records, 1986); Ozzy Osbourne, *No Rest for the Wicked* (Epic Records, 1988); and many more.

address later. But for now, consider the music of Mercyful Fate, a group that takes their satanism seriously. On the song “The Oath,” King Diamond sings,

I deny Jesus Christ the Deceiver
And I abjure the Christian Faith
Holding in contempt all of its works.⁴⁶

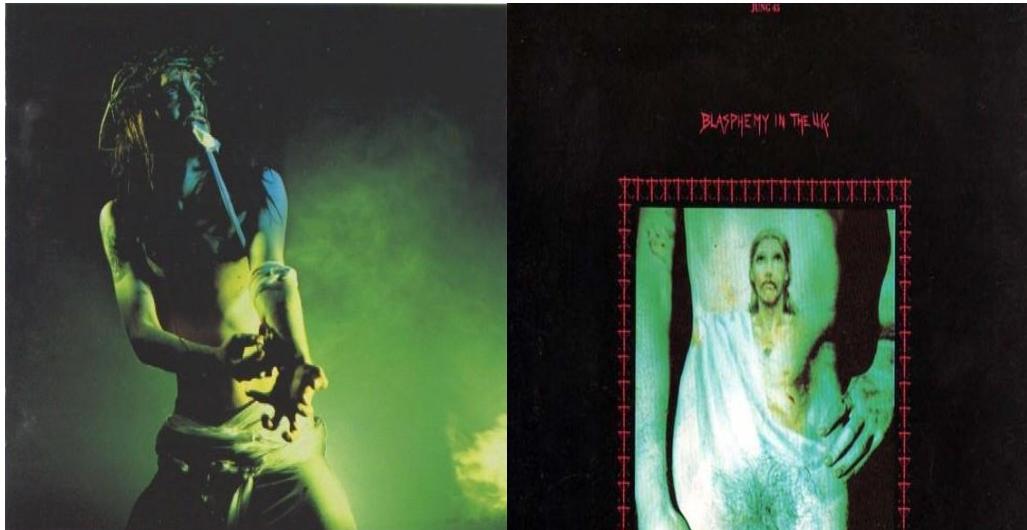
An icon for this confession of satanic faith could very well be this album cover by Celtic Frost with the devil or some demon using Jesus as a sling shot:⁴⁷



⁴⁶ Mercyful Fate, “The Oath,” from *Don’t Break the Oath* (Roadrunner Records, 1984).

⁴⁷ Celtic Frost, *To Mega Therion* (Combat Records, 1986).

Or the albums by Christian Death. This one is entitled *Sex and Drugs and Jesus Christ*.⁴⁸ The bottom portion of this album, *Blasphemy in the UK*, is not shown because it features male genitalia.⁴⁹ Though they belong to the man on whose chest the image of Jesus is projected, it's clear when you look at the whole album that the intent is to uncover the nakedness of Christ.



Punk artist Lydia Lunch has performed with a number of bands in the last decade, among them Teenage Jesus & The Jerks. Her songs include “Crown of Thorns” and the strident “I Am the Lord Jesus,” most of which was recorded backwards.⁵⁰

In the world of rock, even the most significant, loving, and sacrificial acts of the Lord’s life, like the Last Supper, are dragged through the mud.⁵¹ In this, His last meal before His death, Jesus gave His disciples the bread and the wine to initiate a new covenant, a promise of love and forgiveness. The bread symbolized His broken body and the wine His shed blood, together the horrible price He was to soon pay in order to redeem man. There was nothing funny about it.

Graceland renames the Last Supper the “First Snack” and pictorially suggests that the menu

⁴⁸ Christian Death, *Sex and Drugs and Jesus Christ* (Jungle Records, 1988).

⁴⁹ Christian Death, *What's the Verdict* (Jungle Records, 1988).

⁵⁰ Both songs appear on Lydia Lunch, *Hysterie* (CD Presents, Ltd., 1986).

⁵¹ The Stranglers’ album *The Gospel According to the Meninblack* (Liberty Records, 1981) and the self-titled album by the French heavy metal band Blaspheme (Lizard Records, 1984) are clear examples of this.

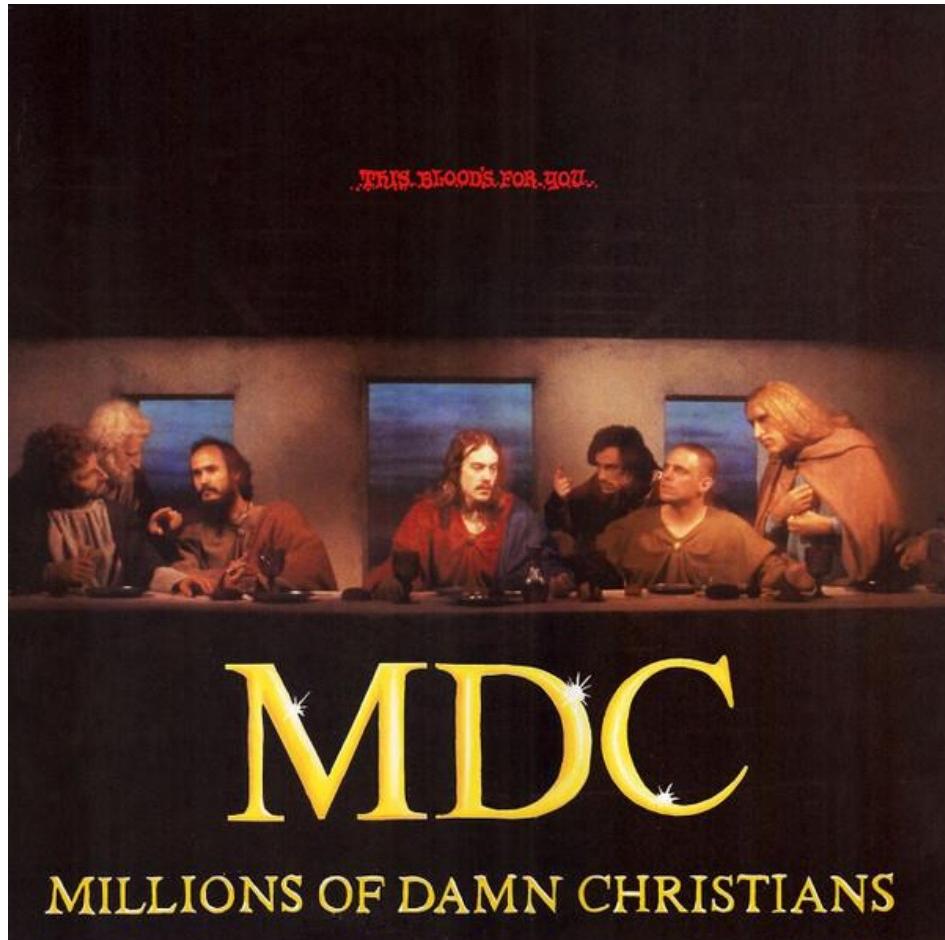
included a prostitute:⁵²



Here, MDC's album (*Millions of Damn Christians*) mocks, among other things, the blood of Jesus by connecting it with the key phrase from a well-known beer commercial:

⁵² Graceland, *First Snack* (Paris Records, 1987).

I wanna say this blood's for you
 For all that you do.⁵³



This blasphemy is echoed by the album artwork for *Blood on the Snow*.⁵⁴ The name for a group of witches, Coven has a demon playing his fiddle over the spilled blood of Christ. Likewise, The Cure's popular album *The Head on the Door* features, along with songs like "The Baby Screams," the song "The Blood":

⁵³ Millions of Damn Christians, "This Blood's for You," from the album of the same name (R Radical Records, 1987).

⁵⁴ Coven, *Blood on the Snow* (Buddah Records, 1974).

I am paralyzed by the blood of Christ
 Though it clouds my eyes, I can never stop...⁵⁵



Hebrews 9:22 states that “without the shedding of blood there is no forgiveness of sin.” The blood spoken of here is that of the Lamb of God. Apart from His blood, our sins remain as an eternal wedge separating us from God. To mock the blood is to deny our only escape route from Hell and that’s why the desecration of the Lord’s blood through ritual and liturgy is foundational to satanic religion.

Other aspects of Christ’s sacrifice are mocked as well.⁵⁶ As we saw with Nina Hagen and will see in great detail in our next section on the cross, a favorite occult technique for desecrating the sacred is to mix it with the profane. Take for example the crown of thorns that Jesus was made to wear. We’ve already seen Ozzy’s. The Damned⁵⁷ and Terence Trent D’Arby also mock the crown, with D’Arby throwing in the crucifixion for good measure:⁵⁸

⁵⁵ The Cure, “The Blood,” from *The Head on the Door* (Fiction Records, 1985).

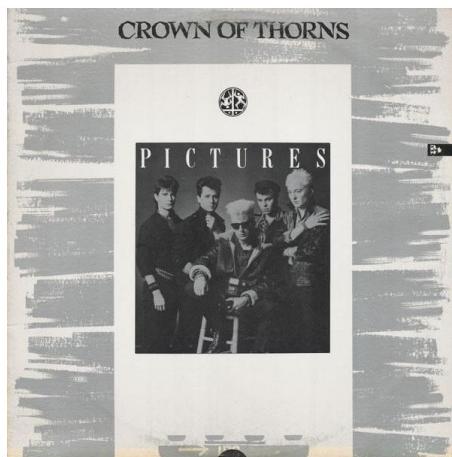
⁵⁶ See, for example, the artwork for The Dickies’ album *Second Coming* (Enigma Records, 1989).

⁵⁷ The Damned, *Grimly Fiendish* (MCA Records, 1985).

⁵⁸ Best magazine no. 237 (April 1988).



This decidedly non-Christian group even calls itself “Crown of Thorns.”⁵⁹



Moving on to Christ’s sufferings on the cross, Spooky Tooth’s album *Ceremony* depicts Jesus as some cosmic buffoon with his hand nailed into his head.⁶⁰ The sacred heart of Jesus, the Catholic symbol for Christ’s love and sacrifice on the cross, is mocked by The Birthday Party. To call the Lord’s gift to us “bad seed” is as blasphemous as anything in *The Satanic Bible*. Along

⁵⁹ Crown of Thorns, *Pictures* (I.R.S. Records, 1983).

⁶⁰ Spooky Tooth and Pierre Henry, *Ceremony: An Electronic Mass* (A&M Records, 1970).

with the swastika in the background, the album features these cryptic lyrics from the song “Wild World”:

Our bodies melt together, we are one.
Post-crucifixion baby, post-crucifixion all undone.⁶¹



Coven also renounces the work accomplished through the crucifixion. Anton LaVey himself would have been proud to have penned the lyrics of “Burn the Cross”:

Son of God repent your sins and pledge your soul to hell
Pray that Satan will forgive once your God has fell
Expect the death of those who pray to a God so long since passed
Your God is dead and now you die
Satan rules at last.⁶²

⁶¹ The Birthday Party, “Wild World,” from *The Bad Seed* (4AD Records, 1983).

⁶² Coven, “Burn the Cross,” from *Blessed is the Black* (Ever Rat Records, 1987).

UNIVERSALISM

Another way that Jesus is attacked is to lump Him in with every other spiritual leader and religion known to man.⁶³ This heresy, known as “universalism,” has become extremely popular of late, particularly with the growth of New Age religion. Pictorially, this concept is represented in this album by Creedence Clearwater Revival’s Tom Fogerty.⁶⁴ Note the light passing from Buddha through the crown of thorns, suggesting not only the unity of Buddhism and Christianity, but the higher position of Buddha and Krishna over the true Messiah:



Likewise, the inside of this album by Earth, Wind & Fire shows various religious symbols: Christian, mixed in with symbols for Hinduism, Buddhism, and the occult. The album title spells

⁶³ For an example of this in literature, see Mark L. Prophet and Elizabeth Clare Prophet, *The Lost Teachings of Jesus, Book 1: Missing Texts – Karma and Reincarnation* (Summit University Press, 1988).

⁶⁴ Tom Fogerty, *Myopia* (Fantasy Records, 1974).

it out: *All 'n All*.⁶⁵ In other words, it's all the same thing; there are many paths to the same God or gods:



Musically, this heresy is perhaps best represented by ex-Beatle George Harrison, off his *Somewhere in England* album:

They call you Christ, Vsnu, Buddha, Jehovah our Lord
You are Govindam, Bismillah, Creator of All.”⁶⁶

Harrison is joined by a host of other rock artists who have expressed, in one way or another, this philosophy.⁶⁷ With Eastern, New Age, and occult religion the preferred spiritual diet of the rock industry, you can almost count on any mention of Jesus within secular rock and roll being a reference to the anemic and hydra-headed Christ of universalism.

The problem here is that no matter how nice it sounds to say that all religions lead to God, Jesus said they don't. Practically every religion tries to claim Jesus and write Him into their line-up of spiritual superstars, but we have irrefutable evidence that Jesus totally denied that there is any way to God except through Himself. As He said in John 14:6 “I am the way, the truth, and the life. No one can come to my Father unless he comes through Me.” Elsewhere, He warned

⁶⁵ Earth, Wind & Fire, *All 'n All* (Columbia Records, 1977).

⁶⁶ George Harrison, “Life Itself,” from *Somewhere in England* (Dark Horse Records, 1981).

⁶⁷ These include such artists as Pete Townshend, Prince, Tina Turner, Madonna, Carlos Santana, Mick Jagger, John McLaughlin, Ozzy Osbourne, and more.

that in the last days men would try to deny His uniqueness. “For false Christs and false prophets will arise [...] and try to lead people astray [...]” (Matthew 24:24).

Think about it for a second. If universalism is true, then not only is Jesus a liar for saying it was a false and demonic doctrine, He is also the stupidest man that ever lived, because He voluntarily underwent the most excruciating and shameful death imaginable **for no reason at all!** In other words, if there are other ways to God, then Jesus didn’t have to die in our place.

Ultimately, what the great philosopher and writer C.S. Lewis said has logically got to be true: “Jesus was either a lunatic, a liar, or else He is Lord.”⁶⁸ And His life, death and resurrection should prove beyond any shadow of doubt to anyone genuinely seeking the truth that the latter is the case. Jesus is LORD, the true Messiah of God. And that’s why Satan tries so hard to convince man to the contrary.

These are just some of the many examples in rock where the person of Jesus is mocked and vilified. While few, if any, of the artists involved are card-carrying devil worshipers, is it just a coincidence that the satanic scriptures are being so clearly fulfilled?

THE CROSS OF CHRIST

Moving from the person to the primary symbol associated with Christ, *The Satanic Bible* says “***Behold the crucifix; what does it symbolize? Pallid incompetence hanging on a tree***” (Book of Satan II:1).⁶⁹

Again, this reviling hatred on Satan’s part is understandable. The cross is at the heart of the Christian faith. Apart from the crucifixion and subsequent resurrection of Jesus — which, by the way, is one of the most logically proven events in ancient history — our faith, in the words of the apostle Paul, “is futile and we are still in our sins” (1 Corinthians 15:17).

As a symbol of its defeat and future obliteration, satanic religion loathes the cross and constantly seeks to discredit it.⁷⁰ To this end, the “prince of the air” attempts to influence man in

⁶⁸ C.S. Lewis, *Mere Christianity* (The Macmillan Company, 1952), p. 41.

⁶⁹ LaVey, *The Satanic Bible*, p. 31.

⁷⁰ For instances of this loathing and discrediting of the cross, see the artwork featured on the following albums. Demon, *Night of the Demon* (Carrere Records, 1981); Guns n’ Roses, *Appetite for Destruction* (Geffen Records, 1987).

one of two directions. The more subtle of the two, and hence the most prevalent, is to give it superficial respect while at the same time associating the cross with the very sins that nailed Jesus to it.⁷¹ For example, virtually millions of young people today think nothing of wearing the cross around their neck or dangling from their ears while engaging in everything from sexual immorality to drug abuse, sins for which the Lord was sacrificed on the cross. How Satan must enjoy the irony.

This type of desecration is virtually rampant in rock, with crosses the most popular jewelry choice of the stars. It seems as though the more perverted the artist, the larger, the more numerous, or the more obsessive is their focus on the cross.

We all have our problems
Some are big, some are small
Soon all of our problems
Will be taken by the cross.

~ Prince ~⁷²

Prince's music is filled with allusions to Jesus and the cross, leading the spiritually naive into thinking that he is some new breed of Christian. Jesus said however, "If you love me, you'll do what I say" (John 14:15). Among the things Jesus said was to avoid temptation;⁷³ to not tempt others;⁷⁴ to direct all worship to God;⁷⁵ to clothe oneself modestly;⁷⁶ to obey God and not our physical desires;⁷⁷ and to keep oneself sexually pure.⁷⁸ Prince's Jesus bears virtually no resemblance to the historical and biblical Christ. His is a demonic substitution that gives new

⁷¹ See, for example, the music video for Billy Idol's "White Wedding," from his debut *Billy Idol* album (Chrysalis Records, 1982).

⁷² Prince, "The Cross," from *Sign "O" the Times* (Paisley Park Records, 1987).

⁷³ Prince declares in one of his live shows, "I ain't just talkin' about any old kind of temptation, y'all; I'm talkin' about sexual temptation!" This comes from his song "Temptation," from his album *Around the World in a Day* (Paisley Park Records, 1985).

⁷⁴ At another live show, Prince asks his audience, "Will you take a bath with me?"

⁷⁵ In his song "Hot Thing," Prince sings, "Are your smiles, are your smiles for me?" (From *Sign "O" the Times* [Paisley Park Records, 1987]).

⁷⁶ Prince poses nude on the cover of his album *Lovesexy* (Paisley Park Records, 1988).

⁷⁷ Prince sings, "So if I gotta die / I'm gonna listen to my body tonight" in his song "1999" from the album of the same name (Warner Bros. Records, 1982).

⁷⁸ In his song "Darling Nikki," Prince sings, "I met her in a hotel lobby / Masturbating with a magazine." (From *Purple Rain* [Warner Bros. Records, 1984]).

relevance to the passage in 1 Timothy: “[...] in the last days some people will depart from the true faith by paying attention to lying spirits and doctrines of demons, through the pretensions of liars whose consciences are seared” (1 Timothy 4:1-2).

Another superstar whose use of the cross is as obsessive as it is blasphemous is Madonna. Ex-porn star, *Time* magazine cover-girl, and, according to polls, one of the most admired and influential women in the world in the eyes of young people, she mixes the sacred with the profane with an intensity that gives new meaning to the word “sacrilege.” In May of 1985, Madonna told *Spin* magazine that “Crucifixes are sexy because there is a naked man on them.”⁷⁹ And still, soft drink companies clamor for her endorsement. How far we have come from the public outrage that attended the comparatively benign statements of John Lennon two decades ago. Gradually, we have been taken captive by seducing spirits until even the most shameless acts of blasphemy and desecration are socially acceptable.⁸⁰

Billy Idol crucifies his girlfriend amidst a flurry of his incessant sexual posings.⁸¹ Artists impersonate a crucified Christ with a frequency that is astonishing.⁸² Crosses show up so often,⁸³ you would think that rock music was a Christian industry, until one looks at their intent, message, and lifestyle.

Scripture provides a profound insight into this obsession with mocking the cross, an insight that can be objectively used to diagnose one’s spiritual condition. “The word of the cross is foolishness to those who are perishing” (1 Corinthians 1:18a). In other words, mocking the cross

⁷⁹ *Spin* (May 1985), p. 44.

⁸⁰ See, for example, the music video for Madonna’s “Like a Prayer,” from *Like a Prayer* (Sire Records, 1989).

⁸¹ Billy Idol, “Hot in the City” (music video) from *Billy Idol* (Chrysalis Records, 1982).

⁸² Examples of such artists include Crass, John Lyndon (Johnny Rotten), Motörhead, The Doors, Terence Trent D’Arby, and many more.

⁸³ Examples include Def Leppard’s music video “Bringing on the Heartache”; the cover art for the a-side single of Black Sabbath’s “Mob Rules”; the cover art for *Ballad Shambles*, the self-titled album of the eponymous band (Skyclad Records, 1988); the insert artwork for *Christ: The Album* by Crass (Crass Records, 1982); the cover art for *Iron Christ*, the debut album by the band of the same name (New Renaissance Records, 1980); the cover of Ozzy Osbourne’s *Blizzard of Ozz* album (Jet Records, 1981); and the cover art for the following albums: the Dead Kennedys’ *In God We Trust, Inc.* (Alternative Tentacles, 1981); Demon’s album *Night of the Demon* (Carrere Records, 1981); *Easter*, the self-titled album by the band of the same name (Chameleon Records, 1987); the Skulls’ *Dress Up and Die!* (Buy Our Records, 1986); Disorderly Conduct’s *Amen* (Dirge Records, 1986); Bad Religion’s *Back to the Known* EP (Epitaph Records, 1985); and Wasted Youth’s *Black Daze* (Medusa Records, 1988).

is evidence that a person is spiritually dead. And it's the lord of death, Satan, who inspires this mockery through his incessant drive to pervert man's image of God and truth. Against this, the Bible teaches, “[...] but for those who are called to be saved, the cross is the power of God” (1 Corinthians 1:18b). Understanding this, we should each ask ourselves one of life's ultimate questions: which is it for us, the power of God or an object of indifference or ridicule? If you're not sure, but are drawn to and enjoy these artists, that question has probably already been answered.

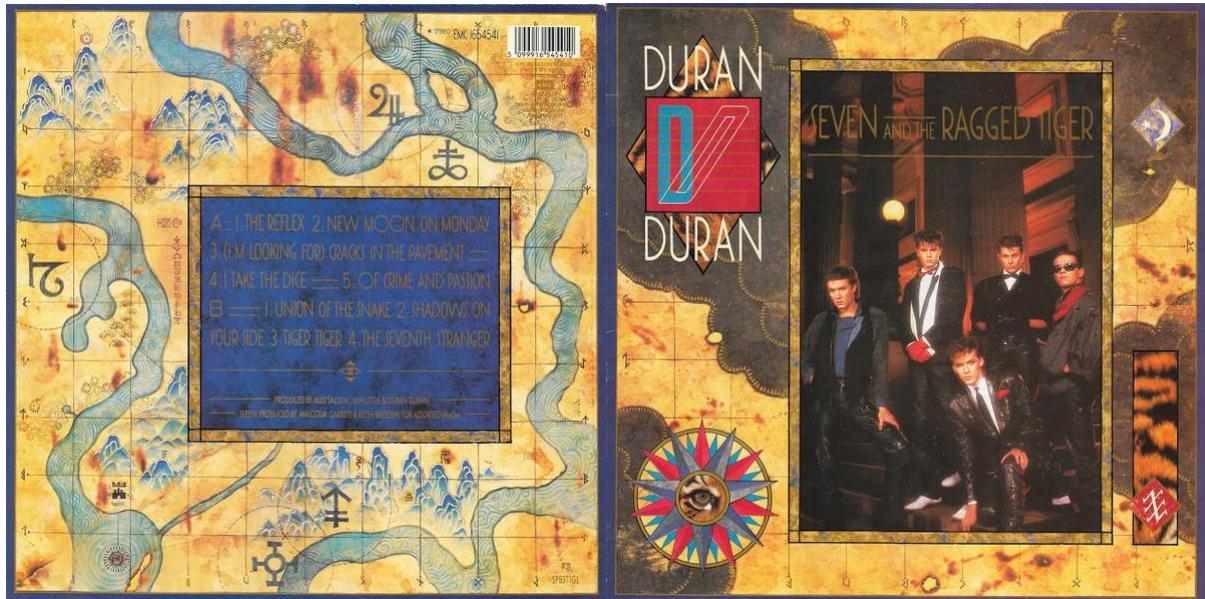
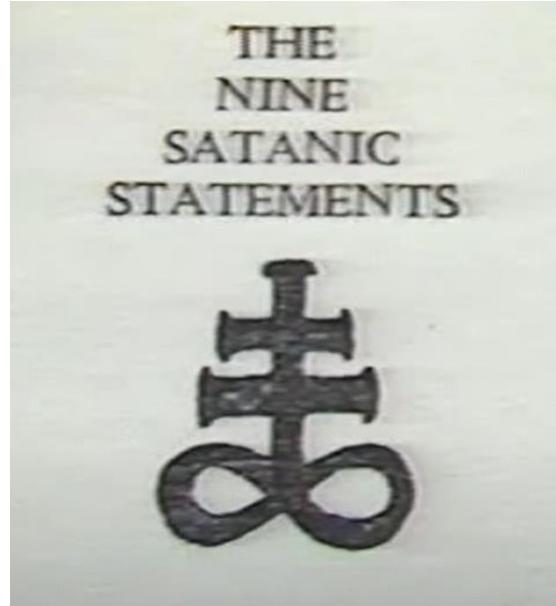
A second way that hell goes after the cross is through outright desecration associated with satanic religion and liturgy. The inversion of the cross for example, has been an essential element to satanic ritual for centuries. This t-shirt featuring an upside-down cross and Christ and the word “Destroy” was designed by Johnny Rotten himself. Here, Mick Jagger models it on stage during the Stones’ 1981 world tour.



Desecration through destruction and the addition of demonic imagery and symbols is also well established within satanic religion. This symbol, found in *The Satanic Bible*,⁸⁴ finds its way onto a Duran Duran album cover:⁸⁵

⁸⁴ LaVey, *The Satanic Bible*, p. 25.

⁸⁵ Duran Duran, *Seven and the Ragged Tiger* (Capitol Records, 1983).



Here we have what is known by witches and occultists as the Satanic Cross. The upside-down question mark purports to call into doubt the work accomplished by Jesus on the cross:



Outside the dark underworld of satanic religion, it also serves as the group symbol for Blue Öyster Cult. The spiritual intent of this emblem is obvious from the Cult's use of it on stone totems,⁸⁶ imagery from the book of Revelation,⁸⁷ and this obvious parody of the Bible:⁸⁸

⁸⁶ Blue Öyster Cult, *Fire of Unknown Origin* (Columbia Records, 1981)

⁸⁷ Blue Öyster Cult, *Some Enchanted Evening* (Columbia Records, 1978).

⁸⁸ Blue Öyster Cult, *On Your Feet or on Your Knees* (Columbia Records, 1975).



To show you this is not a unique example of occultism within this group, listen to a song off their *Mirrors* album:

“You’re Not the One” [normal speed]:

“...all of the fancy ladies, oh they could talk and talk”

Instrumental [listen for squeaky sound in background]⁸⁹

Not too satanic on the surface. But now listen to the high-pitched squeaky sound that occurred during the guitar lead. This time at a fraction of its regular speed:

“Furthermore, our father who art in heaven – Satan!”

Again:

“Furthermore, our father who art in heaven – Satan!”

One more time:



⁸⁹ Blue Öyster Cult, “You’re Not the One (I Was Looking For),” from *Mirrors* (Columbia Records, 1979).

GOD THE FATHER

This desecration of the authority and character of God the Father brings us to our third satanic scripture. “*I gaze into the glassy eye of your fearsome Jehovah [...] I uplift a broad-axe, and split open his worm-eaten skull!*” (The Book of Satan I:10).⁹⁰

Transsexual rock artist Wayne County could very well have had this exact scripture in mind when he wrote “Storm the Gates of Heaven”:

Storm the gates of heaven
 Hold your head up high.
 Storm the gates of heaven
 And look God right in the eye.⁹¹

Both LaVey and County may want to reconsider this ambition. To gaze into the eyes of the glorified Christ would be bad enough. The apostle John likened them to flames of fire (Revelation 1:14). The Father’s, however, would be instantly fatal (Exodus 33:20).

This blasphemy is intensified by Venom. On their *Welcome to Hell* album, they proclaim,

We are possessed by all that is evil
 The death of you, God, we demand.
 We spit at the virgin you worship
 And sit at Lord Satan’s left hand.⁹²

Taking a more seductive approach at blaspheming God is Depeche Mode. In a song that implies that faith in Christ is, at least in this life, pointless, the chorus attacks the love and the character of God:

I don’t want to start any blasphemous rumours
 But I think that God’s got a sick sense of humor
 And when I die I expect to find Him laughing.⁹³

⁹⁰ LaVey, *The Satanic Bible*, p. 30.

⁹¹ Wayne County & The Electric Chairs, “Storm the Gates of Heaven,” from *Storm the Gates of Heaven* (Safari Records, 1978).

⁹² Venom, “Possessed,” from *Possessed* (Roadrunner Records, 1985).

⁹³ Depeche Mode, “Blasphemous Rumours,” from *Some Great Reward* (Mute Records, 1984).

This theme reaches its perverted climax in the song “Dear God” by XTC. Guess what the tree the lead singer strikes is supposed to represent?

Dear God, don’t know if You noticed but
 Your name is on a lot of quotes in this book
 Those crazy humans wrote it, you should take a look
 And all the people that you made in your image
 Still believing that junk is true
 Well, I know it ain’t and so do you

Dear God

I can’t believe in...
 I don’t believe in...

I won’t believe in heaven and hell
 No saints, no sinners, no devil as well
 The pearly gates, no thorny crown
 You’re always letting us humans down
 The wars you bring
 The babes you drown
 Those lost at sea and never found
 And it’s the same the whole world ‘round
 The hurt I see helps to compound
 The Father, Son, and Holy Ghost
 Is just somebody’s unholy hoax
 And if you’re up there you’ll perceive
 That my heart’s here upon my sleeve
 If there’s one thing I don’t believe in...
 It’s you.⁹⁴

⁹⁴ XTC, “Dear God,” A-side single of ”Grass” (Virgin Records, 1986).

THE CHURCH

The tree is obviously representative of the cross, and it's the people in the tree who are the focus of the next satanic scripture: "*The angel of self-deceit is camped in the souls of the 'righteous' — The eternal flame of power through joy dwelleth within the flesh of the Satanist!*" (The Book of Satan V:13).⁹⁵ As the representative of Christ on earth, the church and the things she stands for are abhorrent to satanic religion. Along this line, the group Scraping Foetus Off the Wheel sings:

“The only good Christian is a dead Christian.”⁹⁶

Speaking of Christian Death, the group by that name adds the church to their list of things to desecrate in the song “Stairs.” You need to know that the city of God, Jerusalem, *is* the church in a spiritual sense:

This is the city of God
 This is the city of God
 ereth si on ytic fo dog
 nmad eth eman fo dog⁹⁷

The last two lines were written out and sung backwards. When you reverse the letters, you get “There is no city of God. Damn the name of God.”

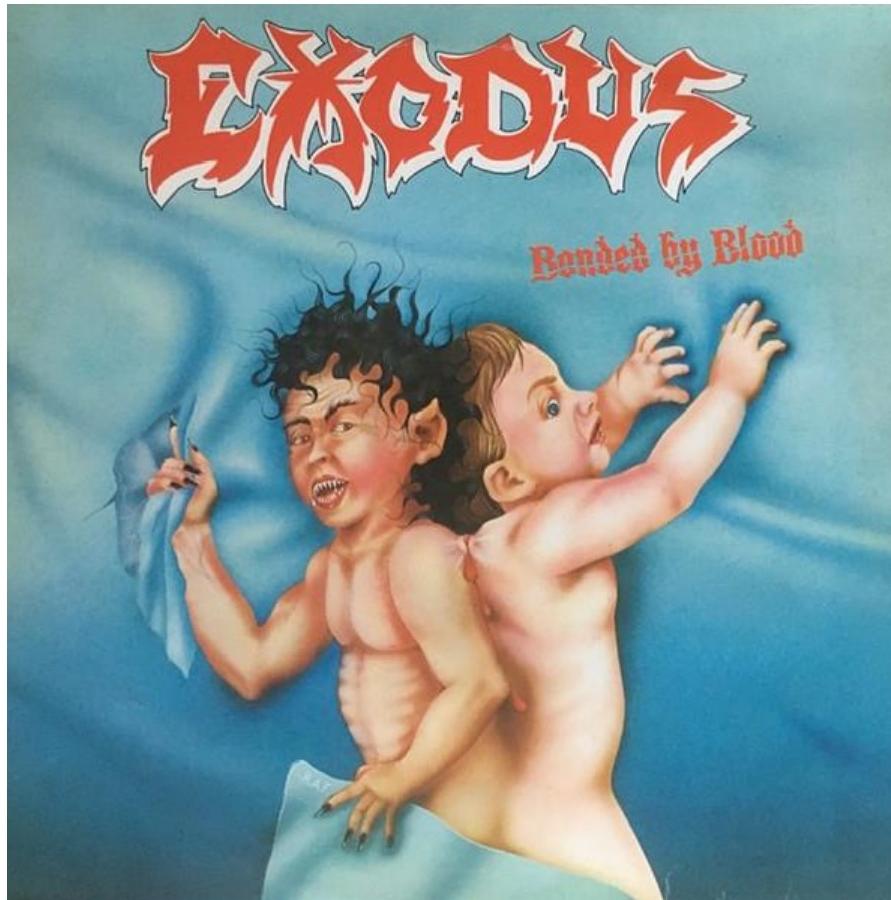
This album is by Exodus. The name, of course, is taken from the Old Testament account of the people of God (the church in modern language), as they journeyed to the Promise Land. Here

⁹⁵ LaVey, *The Satanic Bible*, p. 35.

⁹⁶ Scraping Foetus Off the Wheel, “The Only Good Christian is a Dead Christian,” from Various Artists, *If You Can't Please Yourself You Can't, Please Your Soul* (Capitol Records, 1985).

⁹⁷ Christian Death, “Stairs - Uncertain Journey,” from *Only Theatre of Pain* (Frontier Records, 1982).

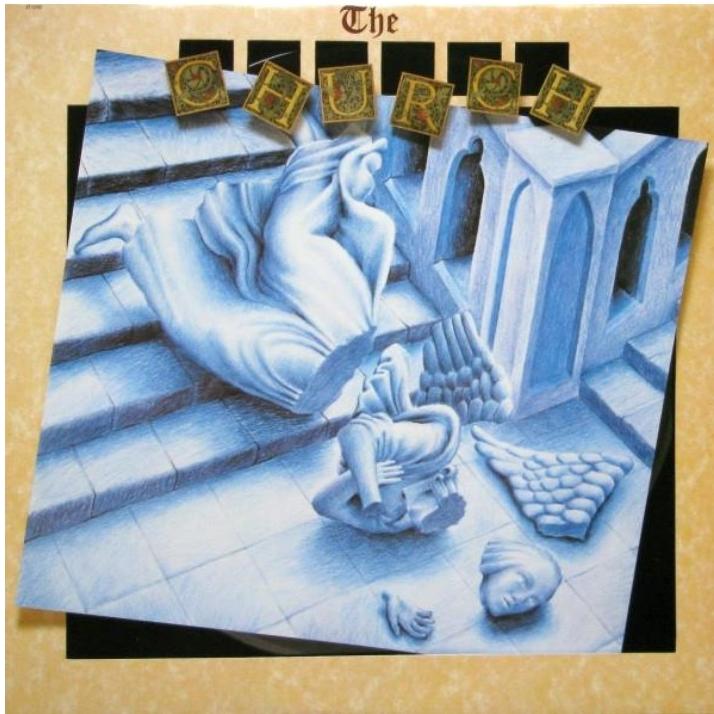
we see the church “bonded by blood” to a demonic entity that is the mirror image of itself.⁹⁸ And guess which one of the two is in charge? Songs like “Deliver Us to Evil” leave little doubt.



The group Church shows a church that is fallen, broken, and headless:⁹⁹

⁹⁸ Exodus, *Bonded by Blood* (Combat Records, 1985).

⁹⁹ The Church, *The Church* (Capitol Records, 1982).



The unappealing nature of the church in Christianity is also the subtle message of The Cure's song "The Holy Hour":

I cannot hold what you devour
The sacrifice of penance in the holy hour.¹⁰⁰

This disdain of penance, or sorrow for one's sins, is shouted from the housetops by the Eurythmics' Annie Lennox, along with a warning to avoid all contact with the one who might save your soul:

Well, I was born an original sinner
I was born from original sin
And if I had a dollar bill for all the things I've done
There'd be a mountain of money
Piled up to my chin...
Hey!

¹⁰⁰ The Cure, "The Holy Hour," from *Faith* (Elektra Records, 1981).

Don't mess with a Missionary Man
Don't mess with a Missionary Man ¹⁰¹

On the surface, well-publicized events within televised Christianity over the last two years might seem to warrant these criticisms. But think for a moment. Is it right to judge a group by the behavior of a small minority of its members? For every televangelist who has bit the dust, there are thousands of sincere, devout believers whose lives of self-sacrifice will never be noted, except by the watchful eye of their Father in heaven. What about them? And anyway, the only hypocrisy that will be judged by God when you stand before Him will be your own. Don't cop out and try to hide behind someone else's sin. It doesn't work.

¹⁰¹ Eurythmics, "Missionary Man," from *Revenge* (RCA Records, 1986).

PART 3

THE FRUIT OF ROCK

In examining the next few Satanic scriptures, I want us to focus on not only the philosophy they express, but the end results of believing that philosophy. You know life can sometimes be confusing, with all the different opinions and religious views that vie for our attention. It can be hard to know what is good and what is bad. As in the scripture we saw earlier, if Satan can disguise himself as an angel of light (2 Corinthians 11:14), how can we tell whether something is of God or of the Devil?

Well, one way is to do what we have been doing: to compare it to the Scriptures, the Word of God. And by this standard of judgment, it's obvious that something has gone very wrong with much of contemporary rock.

Another very effective method, however, is to examine its fruit, the actions and attitudes it ultimately generates. Now, Jesus said that we can discern false prophets and teachings from the good by the fruit they produce. (Matthew 7:15-20) By way of an analogy, He spoke of trees; sound ones bear good fruit and bad ones produce evil fruit.

Now, sometimes when trees or plants are growing, it's difficult to tell them apart. For example, on my right is a blueberry plant and on my left is something called "lantana." Right now, there's not much to set one apart from the other. But when they mature, the fruit of one will be pleasant tasting and nourishing, the other poisonous. Their fruit will definitely set them apart.



In Christ's parable, He said that the ultimate lot of this plant [lantana] is to be cut down and burned. In an earlier verse, He mentioned both the source of this plant's problem, as well as where the axe will fall when it is cast into the fire. "Even now the axe is laid to the root. Every tree that does not produce good fruit will be cut down and burned" (Matthew 3:10).

If you stop and think about it, the root is invisible to us. It exists, in a sense, in another realm from our above-ground world. But it is this invisible root that determines what kind of tree and fruit will be produced.

This parable, of course, points to life and, more importantly, eternity and the judgment awaiting each of us. Scripture tells us that the fruits produced by the invisible root of God's Spirit are things like love, joy, peace, goodness, and self-control. (Galatians 5:22). Against these, the fruit produced by the root of Satan and man's fallen nature tend to the opposite: anger and fear instead of love, anxiety instead of peace, lust instead of self-control (Galatians 5:19). Let's begin by examining rock for one of the most basic fruits of satanic religion. In John 10:10, Jesus said that among Satan's primary goals in the affairs of man is "to steal, kill, and destroy."

VIOLENCE

Please allow me to introduce myself
 I'm a man of wealth and taste
 Been around for a long long year
 Sold many a man's soul and fate
 I was around when Jesus Christ
 Had His moment of doubt and pain
 Made damn sure that Pilate
 Washed his hands and sealed His fate
 Pleased to meet you, baby
 Hope you guess my name...

The Rolling Stones, “Sympathy for the Devil”
Altamont Speedway, Dec. ‘69: 3 people dead.

“We always have something very funny happens when we start that number.”¹⁰²

The intrinsic selfishness of man’s heart, coupled with the seeds of satanic philosophy, will inevitably result in violence and death. “*Are we not all predatory animals by instinct? If humans ceased wholly from preying upon each other, could they continue to exist?*” (The Book of Satan III:4).¹⁰³ Preying upon one another is a major theme running through the music,¹⁰⁴

¹⁰² David Maysles, Albert Maysles, and Charlotte Zwerin, *Gimme Shelter* (Maysles Films, Inc., 1970).

¹⁰³ LaVey, *The Satanic Bible*, p. 33.

¹⁰⁴ ”Out go the lights, in goes my knife, pull out his life, consider that bastard dead.” ~ Mötley Crüe, “Bastard,” on *Shout at the Devil* (Elektra Records, 1983).

album artwork,¹⁰⁵ stage shows,¹⁰⁶ videos,¹⁰⁷ and the lives associated with the rock music industry.¹⁰⁸ While the intent in most instances is to shock, grab one's attention, and increase album sales, evidence continues to mount that there are powers beyond the industry's control for whom this obsession with death is not a joke. Many rock artists have found this out the hard way. From asphyxiating in their vomit, to dying of heart failure in the bathroom, their premature and often vulgar deaths point not only to the Prince of Death, but to the perverse way he treats his subjects.¹⁰⁹

And it's not just the artists who are being affected by this spirit of violence and death. The rock 'n' roll era has seen violent crime increase among young people by over 10,000 percent. Concert violence has become epidemic, culminating in a Who concert in Cincinnati where 11 people were trampled to death as crowds rushed the doors.¹¹⁰ Even the way many listeners relate

¹⁰⁵ Emerson, Lake & Palmer, *Brain Salad Surgery* (Manticore Records, 1973); Iron Maiden, *Killers* (Harvest Records, 1981); Blood Feast, *Kill for Pleasure* (New Renaissance Records, 1987); Bloodrock, *Bloodrock U.S.A.* (Capitol Records, 1971); AC/DC, *If You Want Blood, You've Got It* (Atlantic Records, 1978); Debbie Harry, *KooKoo* (Chrysalis Records, 1981); The Beatles, *Yesterday and Today* (Capitol Records, 1966); Twisted Sister, *Stay Hungry* (Atlantic Records, 1984); Megadeth, *Killing is My Business... And Business is Good!* (Combat Records, 1985); Various Artists, *The Blasting Concept* (SST Records, 1983); Scorpions, *Blackout* (Mercury Records, 1982); Death Cult, *Gods Zoo* (Situation Two, 1983); Anthrax, *Fistful of Metal* (Megaforce Records, 1984); Rainbow, *Straight Between the Eyes* (Mercury Records, 1982); Rigor Mortis, *Rigor Mortis* (Capitol Records, 1988); Death, *Scream Bloody Gore* (Combat Records, 1987). Impaler, *Rise of the Mutants* (IRD Records, 1985); The Residents, *God in Three Persons: Original Soundtrack Recording* (Rykodisc, 1988).

¹⁰⁶ See, for example, the stage show for Alice Cooper's song "I Love the Dead," featuring a simulation of beheading via guillotine.

¹⁰⁷ See, for example, the Zodiac Mindwarp's music video for their song "Prime Mover" (from the album *Tattooed Beat Messiah* [Vertigo Records, 1988]), in which the heads of Catholic nuns explode after looking into the demonic eyes of the lead singer. See also Sonic Youth's music video for their song "Death Valley '69," from *Bad Moon Rising* (Blast First Records, 1985).

¹⁰⁸ "Let me try and explain. When I'm on the stage, I'm not in control of myself at all. I don't even know who I am, you know. I'm not this rational person that can sit an hour and talk to you. If you walked on the stage with a microphone in the middle of a concert, I'd probably come close to killing you. I have come close to killing people who walked on the stage." ~ Pete Townshend of The Who.

¹⁰⁹ Examples of such artists include Marc Bolan, Bon Scott, John Bonham, Brian Jones, Elvis Presley, Janis Joplin, Jimi Hendrix, Keith Moon, Jim Morrison, Pigpen McKernan, and Sid Vicious.

¹¹⁰ The Who concert disaster occurred on December 3, 1979, at the Riverfront Coliseum in Cincinnati, Ohio.

to the music, shouting with fists punching the air, or crashing into one another in that paroxysm of aggression called “slam dancing,” bear witness to the spirit of this world operating beneath the surface.

However, it is in the incredible arena of bizarre murders, ritualistic violence, and self-mutilation that the reality of satanic influence can be most clearly discerned. The last few decades have seen the appearance of some of the most twisted and violent acts imaginable.¹¹¹ The primary things that link these senseless acts together is an obsession with rock music and a similarity to ancient satanic ritual.¹¹²

Beginning with the most benign, the punk music revolution made self-mutilation a pop phenomenon. It became quite common to see young people stick safety pins through various parts of their body or carve slogans into themselves with razor blades.¹¹³ Superficial bloodletting at concerts became a badge of the vacuousness, anarchy, and existential madness that was the clarion call of the movement. It was not uncommon to see artists like Sid Vicious or proto-punk Iggy Pop drag broken beer bottles or razor blades across their chests while on stage. Even heavy metal rocker Alice Cooper, in his typical Hollywood fashion, has gotten into the act.

What’s interesting, as well as critically important to note here, is that these mindless acts of violence are not unique to this era. The scriptures recall a time when God’s prophet, Elijah, challenged Satan’s prophets to a contest in the supernatural. 1 Kings 18 relates what the devil worshipers did in order to get Satan to move on their behalf: “And so they leaped about and cried aloud and cut themselves according to their custom with swords and lances [...] until the blood poured out upon them” (1 Kings 18:26, 28).

Now it’s true these warlocks were consciously engaging in a demonic ritual while most, if not all, of modern punks have no idea their behavior is virtually identical to this ancient form of satanism. But remember what we learned in Part 1: **the spiritual realm is the higher reality.** We

¹¹¹ Robert J. Terry, Michael E. Ruane, and Thomas J. Gibbons, Jr., “Men Held in Torture Killings: Captives Found in Chains,” *The Philadelphia Inquirer*, 26 March 1987; “Murder-Suicide Shocks Jefferson,” *New Jersey Herald*, January 11, 1988; Frances Schwartzkopff, “Experts Say More Teens are ‘Dabbling’ in Satanism,” *The Atlanta Constitution*, 12 December 1988, p. 8.

¹¹² Jaleh Hagigh, “Police Link Satan Site, Heavy Metal Rock Music”; Margot Hornblower, “Youths’ Deaths Tied to Satanic Rite,” *The Washington Post*, July 9, 1984.

¹¹³ See, for example, the cover art of Poison Idea’s album *Kings of Punk* (Pusmort Records, 1986).

are all profoundly affected by the lord of whichever kingdom we are a part of, whether we are aware of it or not.

Moving on to even more serious acts of violence, self-mutilation has graduated in the last decade to murder and human sacrifice.¹¹⁴ Here are a few examples of a growing phenomenon that many law enforcement officials believe might already be epidemic:

- On April 12, 1985, a 14-year-old metal-head killed three people. An Iron Maiden freak whose involvement with the occult led him to carve “666” into his chest,¹¹⁵ the boy claimed to have been under the influence of Eddie, Iron Maiden’s mascot, when he committed the murders.¹¹⁶
- The now infamous California mass murderer, Richard Ramirez, the “Night Stalker,” was reportedly led into his obsession with the occult and ritual murder through groups like AC/DC. A schoolmate reported that it was their song “Night Prowler” that particularly seemed to affect Ramirez. On the record cover for *Highway to Hell*, the album on which “Night Prowler” appears, the singer of the song wears a pentagram around his neck.¹¹⁷ The most common of satanic symbols, it became Ramirez’s calling card, appearing on the walls of his victim’s homes and sometimes on the victim himself.
- 1987 saw the capture of the serial murderer, occultist, and apparent cannibal Gary Heidnik.¹¹⁸ *Time* magazine noted that from his house in Philadelphia where the crimes were committed, “Heavy-metal music blared day and night.”¹¹⁹

Jim Morrison of The Doors:

“I was out in the desert, you know. I don’t know how to tell you, but, uh, I killed somebody. No – it’s no

¹¹⁴ Melissa Berg, “Satanic Crime Increasing? Police, Therapists Alarmed,” *Kansas City Times*, March 26, 1988; James Alan Fox and Jack Levin, “Satanism and Mass Murders: An Epidemic of Youth Violence Sweeping U.S.”

¹¹⁵ Iron Maiden, *The Number of the Beast* (Harvest Records, 1982).

¹¹⁶ Michael Smee, “Trial Told: ‘Eddie Made Him Do It’,” *The Toronto Sun*, November 1, 1985.

¹¹⁷ AC/DC, *Highway to Hell* (Atlantic Records, 1979).

¹¹⁸ Terry, Ruane, and Gibbons, “Men Held in Torture Killings,” *The Philadelphia Inquirer*, 26 March 1987. Murray Dubin and Susan Caba, “Held Against Their Will: A Tale of Victims’ Horror,” *The Philadelphia Inquirer*, 26 March 1987.

¹¹⁹ “House of Horrors: Serial Murder in Philadelphia,” *Time*, April 6, 1987, p. 34.

big deal, you know. I don't think anybody will find out about it. Just, uh, I don't know. This guy gave me a ride and, uh, started giving me a lot of trouble and I just couldn't take it, man – I wasted him.”¹²⁰

In 1988, I was invited to speak in a small town in New Jersey. A few months before, a very average 14-year-old boy from a very average family had committed a very unaverage crime, one that had left the community reeling from shock.¹²¹ Tommy Sullivan had taken a Scout knife and brutally killed his mother, amputating her right hand and slicing her face off her skull. He then savagely cut his own wrist and throat, practically severing both his head and hand.¹²²

Most people familiar with the case agreed no one of Tommy's age and background could have committed this perverted and violent a crime without something to help him; yet neither alcohol nor drugs played a part. What then could it have been? The only real clues were found in Tommy's room and notebook. During the previous year he had become involved in the occult. And the vehicle for his satanic initiation? Heavy metal rock ‘n’ roll.

Again, this is, in the opinion of respected law enforcement officials, the tip of the iceberg.¹²³ Satanic crime, both spontaneous and independent acts like Tommy's, and deliberate and cult-related violence like Heidnik's,¹²⁴ is on the increase. And invariably it marches to the beat of heavy metal rock ‘n’ roll, a genre, by the way, that is presently enjoying its greatest popularity in an almost 20-year history.

Now, I'm not saying that if you listen to heavy metal music. the devil will make you kill your mom. These individuals all had other problems besides their addiction to rock ‘n’ roll. Remember though, that as an eternal spirit, Satan's focus is on eternity. His primary goal is to take you to Hell with him. If Satan can get you to kill for him, great! That's icing on the cake. The “cake,” though, is to keep you away from the one who can save you from Hell; to make you

¹²⁰ Jim Morrison, “The Hitchhiker,” from *An American Prayer* (Elektra Records, 1978).

¹²¹ “Murder-Suicide Shocks Jefferson,” *New Jersey Herald*, January 11, 1988.

¹²² Denise DiStephan and Matthew Greco, “‘Ideal’ Boy was Ticking,” *New Jersey Herald*, January 11, 1988.

¹²³ Steve E. Eddy, “Crimes Rooted in Devil Worship Rising in County,” *Orange County Register*, September 28, 1986, p. B1; Schwartzkopff, “Experts Say More Teens are ‘Dabbling’ in Satanism.”

¹²⁴ Edward Colimore and Mark Wagenveld, “Suspect Known for Big Cars, Loud Music – and Women,” *The Philadelphia Inquirer*, 26 March 1987, p. 21-A.

think that following Jesus is stupid, wimpy, or irrelevant; that real life is found in fun and doing whatever feels good. And what other art form is preaching this message with greater urgency and power than much of rock ‘n’ roll?

Now, some would say, “So what? It’s all just in fun, nobody is supposed to take the message seriously.” Well, that sentiment completely ignores both the nature of man and the power of music. As Ken Wooden, investigative journalist and reporter with ABC’s *20/20* has said, “Why do we spend billions on advertising? Because people answer the ads. This type of music is a form of advertising. And I’ve seen kids who have responded to the ads. I’ve seen them dead on marble slabs.”

SUICIDE

Another way people are answering the ads in rock music is through suicide.¹²⁵ Now the second biggest killer of young people in the West, surveys have found that as many as one in seven teenagers have tried to kill themselves.¹²⁶ Again, there are other factors contributing to this tragedy, but clearly rock ‘n’ roll has played a major part.

Life it seems will fade away
 Drifting further every day
 Getting lost within myself
 Nothing matters, no one else
 I have lost the will to live
 Simply nothing more to give
 There is nothing more for me
 I need the end to set me free.

~ Metallica ~¹²⁷

¹²⁵ CH3, *Fear of Life* (Posh Boy Records, 1982); Eddie and the Hot Rods, *Life on the Line* (Island Records, 1977); Suicide, *Suicide* [self-titled] (Celluloid Records, 1980); Black Flag, *Family Man* (SST Records, 1984); Generation X, *Valley of the Dolls* (Chrysalis Records, 1979).

¹²⁶ Nanci Hellmich, “1 in 7 Teens Say They’ve Tried Suicide,” *USA Today*, September 1988.

¹²⁷ Metallica, “Fade to Black,” from *Ride the Lightning* (Megaforce Records, 1984).

Suicide is perhaps the ultimate satanic deception because it must effectively short-circuit a primary human instinct: self-preservation. To accomplish this, some basic truths have to be destroyed and replaced with lies.

The most foundational truth is that life has a transcendent purpose: **to know and experience God.** We've already seen how rock has either ignored or ridiculed this truth. In place of it, the satanic lie is that life is fundamentally pointless, that at best our existence is given meaning by the pleasures we enjoy. One would be hard-pressed to find a secular rock artist who does not at least tip their hat to this demonic philosophy;¹²⁸ most bow their knee and worship.

That's before MTV turned it into . . .

PLEASURE ISLAND!

Hi, I'm Jon Bon Jovi, and I want *you* to spend a weekend of unbridled hedonism with me and these guys [Bon Jovi band members]! And by "hedonism," do we mean you can do anything you please, no matter how wild, strange, or excessive?

HELL YES!¹²⁹

It's worth noting here how the scriptures characterize the generation caught in the throes of end-time apostasy: "In the last days, men will be lovers of self, lovers of pleasure rather than lovers of God" (1 Timothy 3:2-4).

The next step in getting people to kill themselves is to remove human suffering from the context of transcendent meaning.¹³⁰ The truth needing to be destroyed here is that suffering is either symptomatic of spiritual disease, thereby leading one to God, or is a temporary trial permitted by God in order to perfect one's character. The fact is, life is full of trials for everybody; maturity and greatness come from triumphing over them. Against this, Satan's deception is that if life is found in pleasure, then the absence of pleasure is to be avoided at all costs. If the pain becomes too great, killing oneself can be the logical way out.

Significantly, the soul of this present generation has been so bankrupt that the pain triggering much of the current epidemic of suicide is ultimately trivial: poor grades, a broken love affair, a

¹²⁸ Beastie Boys, "Fight for Your Right" from *Licensed to Ill* (Columbia Records, 1986).

¹²⁹ MTV's "Hedonism Weekend in Jamaica" with Bon Jovi (television advertisement, 1987).

¹³⁰ Megadeth, "Peace Sells," from *Peace Sells... But Who's Buying?* (Capitol Records, 1986).

disdain for reality. As Dr. Mark Rosenberg noted in his address to the American Society of Suicidology in 1988, “It was thought that the way to prevent suicide among teens was to treat depression. It’s not the case with these kids. Rather than being clinically depressed, these young suicide victims are impulsive, acting out fantasies.”¹³¹

And where are the fantasies coming from? Enter again rock ‘n’ roll.

I’ll put a bullet in the chamber
 Put the barrel in my mouth
 Six to one I’m going to make it
 One in six I’ll snuff it out.
 ~ **The Healing Faith** ~¹³²

Is it just a coincidence that in many suicides around the country, the victims have been obsessed with rock? And that often these very songs about death and suicide were the last thing they listened to before they took their lives? As the coroner’s report read in the death of one John McCollum, “Decedent committed suicide by shooting self in head with .22-caliber pistol while listening to devil music.”¹³³

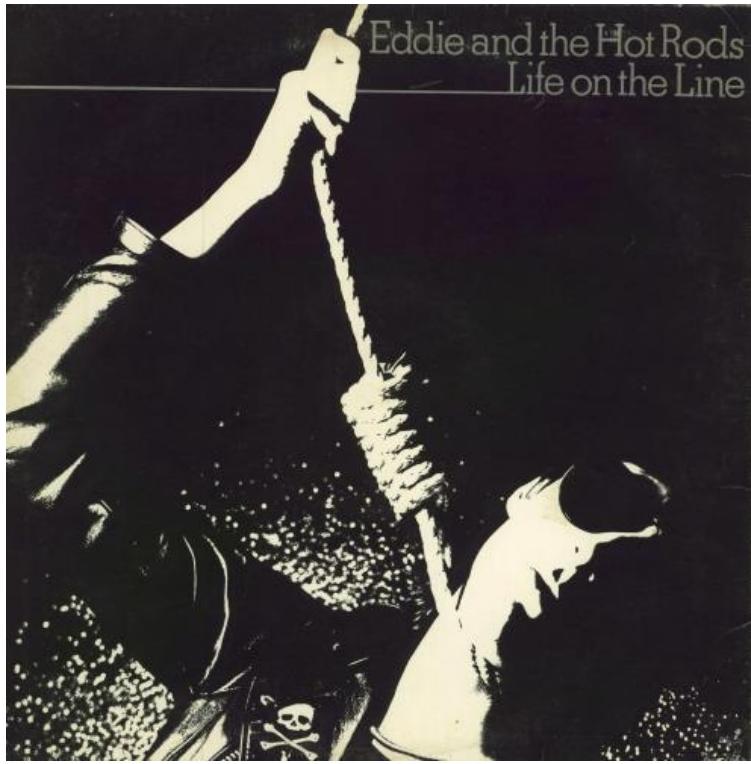
Where to hide?
 Suicide is the only way out
 Don’t you know what it’s really about?
 ~ **Ozzy Osbourne** ~¹³⁴

¹³¹ Parents’ Music Resource Center, *Rising to the Challenge*, 2nd edition (Vision Videos, 1988).

¹³² The Healing Faith, “Gun in My Mouth,” from *The Healing Faith* [self-titled] (R’Lyeh Records, 1987).

¹³³ Peggy Mann, “How Shock Rock Harms Our Kids,” *Reader’s Digest*, July 1988, p. 103.

¹³⁴ Ozzy Osbourne, “Suicide Solution,” from *Blizzard of Ozz* (Jet Records, 1980).



DRUGS

Another self-destructive and occult-related activity that has been popularized by rock music is drug abuse. It is stating the obvious to say that drugs are everywhere in rock, from the ravaged bodies of the stars to the lyrics of their songs. The Beastie Boys' bestselling album *Licensed to Ill*, for example, contains over 90 references to drugs and alcohol abuse.¹³⁵

What is not as well known, however, is drugs' connections to the spiritual realm. Psychotropic or mind-altering substances are viewed by sorcerers and others involved in the occult as a gateway, or a guide, into the spirit world.¹³⁶ The Greek word in the scriptures for "sorcery," in fact, is *pharmakeia*, from whence we get our words "pharmacy" or "pharmaceuticals." In other words, *drugs*.

The reason God hates the misuse of drugs and connects it with the judgment of Hell is because their use is a form of sorcery. The high that is drugs' primary attraction is unquestionably a spiritual experience, one that opens the user up to the spirit world.

Turn off your mind, relax, and float downstream

It is not dying

It is not dying

Lay down all thoughts, surrender to the void

It is shining

It is shining.

~ The Beatles ~¹³⁷

This trend-setting song by The Beatles was originally titled "The Void." Its purpose was to proclaim the gospel of enlightenment through drugs while simulating the sensory effects of LSD. The first line of the song was taken directly from the bible of the acid cult, Tim Leary's *The Psychedelic Experience*.¹³⁸

¹³⁵ Parents' Music Resource Center, *Rising to the Challenge*, 2nd edition (Vision Videos, 1988). Research by Robert DeMoss, Jr.

¹³⁶ Carlos Castaneda, *The Teachings of Don Juan: A Yaqui Way of Knowledge* (Penguin Books, 1970).

¹³⁷ The Beatles, "Tomorrow Never Knows," from *Revolver* (Parlophone Records, 1966).

¹³⁸ Timothy Leary, Ralph Metzner, and Richard Alpert, *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* (University Books, 1964), p. 14.

The problem is, the Holy Spirit will not respond on this level. Like the chaste woman of Proverbs who personifies wisdom and the revelation of divine truth, God will only appear to the one who seeks Him in righteousness. It is the harlot Satan who spreads himself before the individual who is high on drugs. And you can be sure that much of the proliferation of occultism within rock ‘n’ roll finds its genesis in precisely this way.

Ex-Beatle George Harrison explains the origins of his Krishna consciousness: “When I was younger, with the after-effects of the LSD that opened something up inside of me in 1966, a flood of other thoughts came into my head, which led me to the yogis.”¹³⁹

Likewise, a rock magazine described The Cure’s Robert Smith’s creative process as follows: “He often comes up with his most macabre ideas for songs in the nightmares he experiences while sleeping off alcoholic binges. The entire album ‘The Head on the Door’ was written under those conditions.”¹⁴⁰

Over the years, the Grateful Dead have become almost synonymous with marijuana and LSD use. A national newspaper described the uncanny fascination they inspire in their devoted fans: “For many of the camp followers, the Dead are a religion and their lyrics a Bible. It is generally accepted that the Dead are tapped into some profound LSD-inspired truth. Not surprisingly, some hallucinating Deadheads have weaved weird and elaborate theories about God and the universe from strands of Grateful Dead lyrics.”¹⁴¹

¹³⁹ *Rolling Stone*, November 5, 1987. Harrison’s music video for his 1987 song “When We Was Fab” artistically depicts his Krishna consciousness.

¹⁴⁰ *Smash Hits*, October 1988. Robert Smith’s music video for his 1987 song “Why Can’t I Be You?” depicts one such nightmarish experience.

¹⁴¹ *The Washington Times*, “Concert 1986” (Souvenir Edition).



It's not surprising, because the Dead themselves have acknowledged this drug-induced transcendence. As Captain Trips (Jerry Garcia), said in their biography *Playing in the Band*, "I can't deny that there is a moment when I'm transformed, when all of a sudden God is speaking through my strings."¹⁴²

As many rock artists like Garcia have entered middle age, they've had to break their addictions to drugs in order to survive. A few have recorded testimonials for RAD, Rock Against Drugs. A classic case of too little, too late, for most their warning cries sound hollow.

Cinderella: "We don't need drugs. We got rock 'n' roll!"

"Yeah!"

"Rock and roll is our lives!"

¹⁴² David Gans and Peter Simon, *Playing in the Band: An Oral and Visual Portrait of the Grateful Dead* (St. Martin's Press, 1985).

How can you be against something that your philosophy and lifestyle give rise to? For example, Bon Jovi has done a spot for RAD while maintaining their hedonistic message. And their powerful hit video “Wanted Dead or Alive” contains a not-so-subtle endorsement for the most abused drug of all, alcohol:

Sometimes you tell the day
By the bottle that you drink.¹⁴³

Ultimately, comedian and rock devotee Sam Kinison’s criticism of Rock Against Drugs says it all: “It’s like Christians against Christ – rock created drugs.”

SEXUAL IMMORALITY

Perhaps the most inevitable and far-reaching byproduct, or fruit, of satanic philosophy is an obsession with sex.¹⁴⁴ “***Is not ‘lust and carnal desire’ a more truthful term to describe ‘love’ [...]?***” (The Book of Satan III:5).¹⁴⁵

I wanna have some fun (I wanna have some fun)
With my body all night long (with my body all night long)
~ Samantha Fox ~¹⁴⁶

¹⁴³ Bon Jovi, “Wanted Dead or Alive,” from *Slippery When Wet* (Mercury Records, 1986).

¹⁴⁴ Bon Jovi, *Slippery When Wet* (Mercury Records, 1986); The Rods, *Let Them Eat Metal* (Combat Records, 1984); Poison, *Open Up and Say,, Ahh!* (Capitol Records, 1988); Poison, *Talk Dirty to Me* (Enigma Records, 1986); Whitesnake, *Lovehunter* (United Artists Records, 1979); Rolling Stones, *Undercover* (Rolling Stones Records, 1983); Smashed Gladys, *Social Intercourse* (Elektra Records, 1988); Scorpions, *Love at First Sting* (Mercury Records, 1984); Uncle Bonsai, *Boys Want Sex in the Morning* (Freckle Records, 1986); Various Artists, *Goin’ All the Way: Original Motion Picture Soundtrack* (Regency International, 1983); W.A.S.P., *Animal (F**k Like a Beast)* (Music for Nations, 1984); Bl’ast!, *Take the Manic Ride* (SST Records, 1989).

¹⁴⁵ LaVey, *The Satanic Bible*, p. 33.

¹⁴⁶ Samantha Fox, “I Wanna Have Some Fun,” from *I Wanna Have Some Fun* (Jive Records, 1988).

“Sexual freedom is something we feel is very important, as a necessary requisite of The Satanic Church.”

~ **Anton LaVey** ~¹⁴⁷

I want action tonight

Satisfaction

All right!

~ **Poison** ~¹⁴⁸

Insatiable desire and lust shall reign supreme!

So shall it be.

Shemhamforash!

Shemhamforash!

~ **Anton LaVey** ~¹⁴⁹

Your face is jammin’

Your body’s heck-a-slammin’

If love is good’

Let's get to rammin'

U got the look

U got the look.

~ **Prince** ~¹⁵⁰

“Sex-related fantasy is all my mind can see.”

~ **Prince** ~¹⁵¹

Prince’s philosophy is by no means unique. Sex-related fantasies seems to be all anyone can see when surveying the music, artwork, and lifestyles of the rock music industry.

Gene Simmons of KISS: “Anybody that tells you that they form a rock-and-roll band because they want to contribute to the musical integrity of mankind is full of it. It’s *girls*.

* * * * *

¹⁴⁷ Ray Laurent, dir., *Satanis: The Devil's Mass* (Sherpix, 1970).

¹⁴⁸ Poison, “I Want Action,” from *Look What the Cat Dragged In* (Enigma Records, 1986).

¹⁴⁹ Ray Laurent, dir., *Satanis: The Devil's Mass* (Sherpix, 1970).

¹⁵⁰ Prince, “U Got the Look,” from *Sign “O” the Times* (Paisley Park Records, 1987).

¹⁵¹ Prince, “When We’re Dancing Close and Slow,” from *Prince* (Warner Bros. Records, 1979).

Oprah Winfrey: Do you know how many women you've slept with, say, in the last five years?

Gene Simmons: Five years? No. Over the last 10 years, yes.

Oprah Winfrey: Okay, 10.

Gene Simmons: Over 2,000.

* * * * *

Whenever I feel your body move

Ooh, baby I lose my cool

Something about you, I don't know

Makes me wanna go, go

Naked body on the floor

All you really need to know

Whatever you do just don't say no

C'mon baby let's go-go.

~ Nona Hendryx ~¹⁵²

* * * * *

Is this love that I'm feeling?

Is this the love that I've been searching for?

~ Whitesnake ~¹⁵³

Popular music video director Marty Callner, whose pornographic style landed him in the *L.A. Times'* "Hall of Shame," defended his use of erotic imagery by noting the nature of his subject matter: "Sex is what rock 'n' roll is [all] about."¹⁵⁴

From the hip-shaking of Elvis the Pelvis in the Sixties to the blatant perversity of the Eighties, truly sex is what rock 'n' roll is about. Even the term "rock 'n' roll," coined by Cleveland disk jockey Alan Freed, is a euphemism for sex in the back seat of a car. And the sex heralded by the rock industry is not the mature and unselfish kind mandated by God, but the satanic alternative: impulsive, carnal, and ultimately destructive. As Dr. Alan Bloom said in *The Closing of the American Mind*, "Rock music has one appeal, a barbaric appeal, to sexual desire. Not love, but sexual desire undeveloped and untutored. It acknowledges the first emanations of children's

¹⁵² Nona Hendryx, "Baby Go-Go," from *Female Trouble* (EMI America Records, 1987).

¹⁵³ Whitesnake, "Is This Love," from *1987* (Geffen Records, 1987).

¹⁵⁴ Chris Willman, "The First Video Hall of Shame Award," *L.A. Times*, January 24, 1988, p. 82.

emerging sensuality and addresses them seriously, eliciting them and legitimizing them [...].”¹⁵⁵

Dr. Bloom makes an important point here. Moral sanity is not anti-sex, but anti-exploitation. Contrary to popular opinion, God is not against sex. It was His idea in the first place, and he designed our bodies with the capacity to enjoy it. Scripture describes the act of making love as being central to the beginning of the marriage relationship (Genesis 2:24; Matthew 19:5). Husbands and wives are further encouraged in the Bible to view their own bodies as belonging to their marriage partner in order that they might both give and receive comfort and pleasure (1 Corinthians 7:4). Sex is a vehicle for man’s participation in one of life’s greatest miracles, the creation of another human being (Genesis 1:28). In short, sex is an enormously important, powerful, and beautiful act.

But like all things that contain intrinsic power, it has the potential to be destructive as well. And that’s why God has so rigorously commanded that this very special act be reserved for a very special relationship, a lifelong commitment between a man and a woman; something we call marriage and family (1 Corinthians 6:13–7:9). Old fashioned? Maybe, but the more things change, the more they remain the same. No matter what the crowd says, purity and loyalty are still the bottom line. Anything else leads to death.

In the past, there were arguments for and against casual sex. Then, it was a question of morality. These days, it can be a question of life or death. It’s as simple as that. And this song [“I Want Your Sex”] is not about casual sex.

~ George Michael ~¹⁵⁶

Michael makes three contentions here about sex: 1) Morality is irrelevant. 2) Physical well-being is the primary consideration, and 3). His song and video are not about casual sex.

Only one of the statements is true. With over 20 varieties of venereal disease lurking in the loins of some 30 million Americans, sex has become a hazardous undertaking, one that can be a matter of biological life or death.¹⁵⁷ But to say that it’s no longer a matter of morality couldn’t be more wrong. Moral principles are as real and as unchangeable as scientific ones. In fact, even more so. In the same way that gravity works regardless of public opinion, so God’s standards of

¹⁵⁵ Dr. Alan Bloom, *The Closing of the American Mind* (Simon and Schuster, 1987), p. 73.

¹⁵⁶ George Michael, in the music video for his 1987 song “I Want Your Sex.”

¹⁵⁷ U.S. News & World Report, “The Fear of Sex: Why Habits Are Changing,” June 2, 1986, pp. 53-57.

righteousness remain in place despite man's declarations to the contrary. No matter how much we hate and try to deny the idea, Jesus stated that there is a choice set before each of us. "He who falls on Me [the cornerstone] will be broken, but those on whom I fall will be utterly destroyed" (Matthew 21:44).



We can choose now to fall on Christ and let Him break our pride and arrogance, to trust Him instead of ourselves or someone else for our direction and purpose. Or we can continue along our own way and face the inevitable judgment that awaits all who reject the Messiah. And this *eternal* destruction is infinitely more tragic than the biological destruction that awaits somebody infected with AIDS, as horrible as that is. As Jesus said, "My friends, do not be afraid of those who kill the body [...] fear the One who has the authority to cast you into Hell" (Luke 12:5).



The other lie is that this song is not about casual sex.

I've waited so long, baby
 Now that we're friends
 A man's got his patience
 And here's where mine ends
 I want your sex.¹⁵⁸

There's no love or lifelong commitment here, just a "friendship" that is too shallow to extend beyond his own sexual impatience. With songs like this topping the charts, is it any wonder that we have a generation of young people who know little or nothing of true love and the virtues of self-control?¹⁵⁹

It scarcely needs mentioning that George Michael and songs like "I Want Your Sex" are just the tip of the iceberg. From 19-year-old chart topper Bobby Brown, who was arrested on February of 1989 in Georgia for simulating sex on stage with a member of the audience, to the brazenly pornographic style of mega-star Madonna, the vast majority of rock artists have become the moral equivalent of prostitutes in the temple of rock 'n' roll. Some are subtle, using innuendo and sexual metaphor to appeal to the listener's carnal nature. Cindy Lauper's hit "She Bop," for example, is nothing but a thinly veiled celebration of masturbation:

They say I better stop, or I'll go blind.
 Hey, she bop, she bop!¹⁶⁰

More and more, however, veiled illusions have given place to an explicitness that is almost unbelievable. Decency prevents us from playing some of the worst examples. As a sample, however, consider just one of several songs off this bestselling album by Van Halen:

Slip and slide, push it in
 Bitch sure got the rhythm
 I'm holding back

¹⁵⁸ George Michael, "I Want Your Sex (Parts 1 & 2)," from *Faith* (Columbia Records, 1987).

¹⁵⁹ "Kids and Contraceptives," *Newsweek*, February 16, 1987, p. 54; "What You Don't Know about Teen Sex: How Often They Do It, How Little They Tell," *People Weekly* 27, no. 15, (April 13, 1987), p. 110.

¹⁶⁰ Cyndi Lauper, "She Bop," from *She's So Unusual* (Portrait Records, 1983).

Yeah, I got control
 Hooked into her system...¹⁶¹

Satanic sex is never content with what we might call “everyday perversion,” things like masturbation and sexual activity between two unmarried people with some form of long-term relationship. These are excellent first steps, gradually getting the participant used to being degraded and enslaved to lust.

I love it in your room at night
 You’re the only one who gets through to me
 In the warm glow of the candlelight
 Oh, I wonder what you’re gonna do to me.

In your room
 I come alive when I’m with you
 I’ll do anything you want me to
 In your room
 I love it in your room all day
 When you’re gone, I like to try on all your clothes
 You won’t regret it if you let me stay
 I’ll teach you everything that a boy should know.

In your room
 I’m alive when I’m with you
 Gonna make your dreams come true
 In your room
 I feel good in your room
 Let’s lock the world out
 Feels so good when we kiss
 Nobody ever made me crazy like this.

I love it in your room at night
 You’re the only one who gets through to me
 In the warm glow of the candlelight

¹⁶¹ Van Halen, “Black and Blue,” from *OU812* (Warner Bros. Records, 1988).

Oh, I wonder what you're gonna do to me...

~ The Bangles ~¹⁶²

Once they are introduced to the fleeting pleasures of sin, an important spiritual law kicks in. “The deceptiveness of sin hardens our hearts” (Hebrews 3:13, paraphrase). As our hearts become hard, three things begin to happen, both individually and collectively: **1)** We begin to justify our sin. **2)** We become more blind and resistant to God’s truth and salvation concerning our sin, and **3)** we become more susceptible to the next stage of sin. This is perhaps Satan’s most useful ploy, not only for the power it gives him over individual lives and the toll it takes on society, but for the demonic poignancy of it. How satisfying it must be for him to see the pinnacle of creation, people made in the image of God, performing acts not worthy of animals.

Satanism condones any type of sexual activity. [...] The prevalence of deviant [...] behavior in our society would stagger the imagination of the sexually naive.¹⁶³

One doesn’t have to be sexually naive to be staggered by the increasingly perverse love affair between rock and sex. Time and taste prevent an exhaustive exposé, but briefly consider two primary symptoms of moral insanity: *sex married to its opposite, violence and pain, and sex as religion.*

One of the last signposts along Hell’s downward journey to sexual bondage and depravity is to mix violence with sex. Not only is sex removed from the sacred context of marriage and commitment, but it is further perverted by substituting pain for pleasure and death for life. Incredibly, this satanic theme has become increasingly common and popular in rock music.¹⁶⁴

¹⁶² The Bangles, “In Your Room,” from *Everything* (Columbia Records, 1988).

¹⁶³ Anton LaVey, *The Satanic Bible* (Avon Books, 1969), p. 67.

¹⁶⁴ Slayer, *Los Angeles Live (14.11.83)* (Spike Collectors Club, 1983); Van Halen, *Women and Children First* (Warner Bros. Records, 1980, insert artwork); Savage Grace, *After the Fall from Grace* (Restless Records, 1986)



I give in to sin
 Because I like to practice what I preach
 Pain – will you return it?
 I'll say it again – pain!
 Pain – will you return it?
 I'll say it again – pain!
 ~ Depeche Mode ~¹⁶⁵

In giving this song a positive review, *People* magazine called “Strangelove” “a celebration of masochism [...] listen to this twice and you’ll have a deeper understanding of masochists. Listen to it three times, and you’ll be one.”¹⁶⁶

One of the hottest groups of 1988 was Guns N’ Roses. Their bestselling debut album features sexual violence on both the cover and in the music:

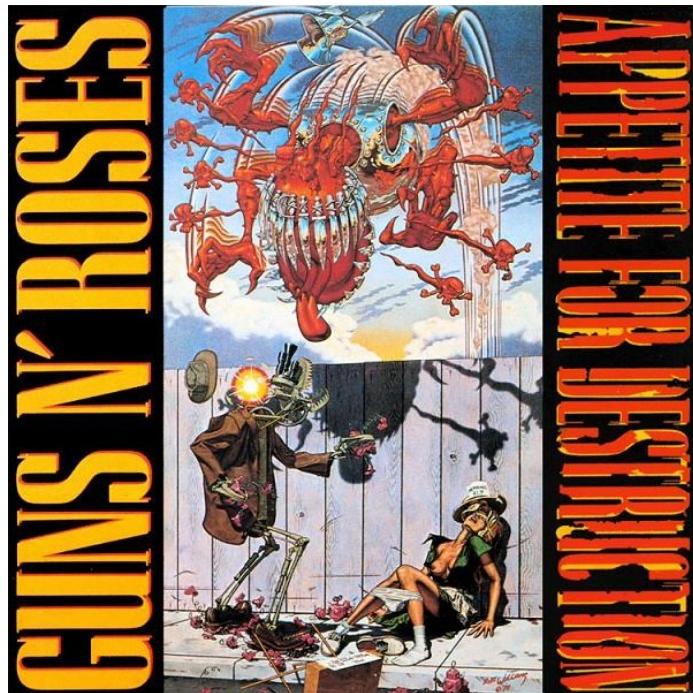
Tied up, tied down
 Up against the wall

¹⁶⁵ Depeche Mode, “Strangelove,” from *Music for the Masses* (Sire Records, 1987).

¹⁶⁶ *People Weekly*, Vol. 28, No. 13 (September 28, 1987), p. 43.

Be my rubbermade baby

And we can do it all.¹⁶⁷



The platinum album *Shout at the Devil* by Mötley Crüe featured this twisted lyric buried in their song “Too Young to Fall in Love”:

Not a woman, but a whore

I can taste the hate

Well, now I’m killing you

Watch your face turning blue...¹⁶⁸

Unfortunately, these are not isolated examples, as dozens of other groups sing about the pleasures of rape, pain, and degradation.¹⁶⁹ Is it any wonder that a recent poll found that a

¹⁶⁷ Guns N’ Roses, “Anything Goes,” from *Appetite for Destruction* (Geffen Records, 1987).

¹⁶⁸ Mötley Crüe, “Too Young to Fall in Love,” from *Shout at the Devil* (Elektra Records, 1983).

¹⁶⁹ Whitesnake, “Still of the Night” (music video) from *Whitesnake* (Geffen Records, 1987); Billy Idol, “Hot in the City” (music video) from *Billy Idol* (Chrysalis Records, 1982); Bitch, *Be My Slave* (Metal Blade Records, 1983); Jane’s Addiction, “Mountain Song” (music video) from *Nothing’s Shocking* (Warner Bros. Records, 1988); Venom, “Nightmare” (single) (Roadrunner Records, 1985); Poison, *Open Up and Say... Ahh!* (Capitol Records, 1988, insert artwork).

majority of 6th-9th grade students felt that date rape was justifiable,¹⁷⁰ or that sexual crime among the young is on the increase?¹⁷¹ Even secular journals are beginning to connect these once unheard-of events to the influence of rock ‘n’ roll:

Rock music has become a dominant – and potentially destructive – part of teenage culture. Lyrics, album covers and music videos, particularly in the rock genre called heavy metal, romanticize bondage, sexual assault and murder.¹⁷²

As Scripture warned almost 2000 years ago, “Don’t be deceived; God is not mocked, whatever you sow you will reap. If you sow to your carnal flesh, from that flesh you’ll reap decay and destruction, but if you sow to the spirit, from the spirit you’ll reap eternal life...” (Galatians 6:7-8). Scripture further encourages us to, “Set our thoughts on heaven instead of on the earth, putting to death earthly things like pre-marital sex, impurity, and lustful desires” (Colossians 3:2, 5).

Not content to simply degrade and pervert mankind, Hell seeks to substitute sex and lust for the things of heaven. And rock ‘n’ roll, possibly more than any other contemporary phenomenon, has helped realize this satanic ambition.

Bananarama’s remake of the hit “Venus” and its attendant music video brought out some of the spiritual implications that were probably missed by most listeners when the song was first heard in 1969:

She's got it
Yeah, baby, she's got it
I'm your Venus

¹⁷⁰ Noreen Seebacher, “‘Rights’ of Sex: Attitudes in Junior High Have Experts Concerned,” *The Pittsburgh Press*, May 3, 1988, p. B5. See also Parents’ Music Resource Center, *Rising to the Challenge*, 2nd edition (Vision Videos, 1988).

¹⁷¹ Anastasia Toufexis, “Behavior: Teenagers and Sex Crimes,” *Time*, June 5, 1989, pp. 60-65.

¹⁷² “NATION: A Brutal Gang Rape in New York’s Central Park Stirs Fears about a New Breed of Children without Mercy,” *Time*, Vol. 133, no. 19 (May 8, 1989), pp. 20-35.

I'm your fire
At your desire.¹⁷³



This theme is amplified by The Cramps on this album. Pornographic from beginning to end, the words to “Womanneed” are too obscene to repeat here, but clearly marry biblical imagery concerning salvation to gutter sexuality.¹⁷⁴

¹⁷³ Bananarama, “Venus,” from *True Confessions* (London Records, 1986). See also the music video for the song.

¹⁷⁴ The Cramps, “(Hot Pool Of) Womanneed,” from *A Date with Elvis* (Big Beat Records, 1986).



Continuing with a song we looked at earlier:

I said I won't tease you
 Won't tell you no lies
 Don't need no Bible
 Just look in my eyes.¹⁷⁵

This theme is further developed in “Father Figure”:

I will be your father figure
 Put your tiny hand in mine
 I will be your preacher, teacher

¹⁷⁵ George Michael, “I Want Your Sex (Parts 1 & 2),” from *Faith* (Columbia Records, 1987).

Anything you have in mind
 I will be your father, baby...¹⁷⁶

Michael's worldview gives no place to either scripture or the church. Sex and his worldly brand of relationship are all that is needed to find meaning in life.

Taking this theme even further is the homosexual group, The Frogs. Their album cover features a very young boy wearing a pink triangle, a symbol within the militant homosexual movement, and includes songs like "Gather 'round for Savior #2." The singer envisions a new world where children leave the church behind to follow a new Messiah, him. The song ends with:

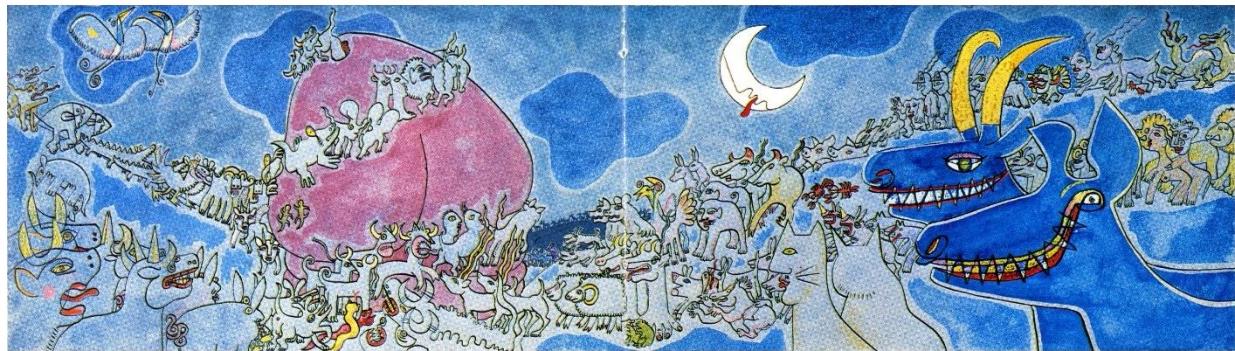
The kids need not worry when they're with me
 Oh – drop your Bibles, kids and gather 'round
 For Savior #2.¹⁷⁷



¹⁷⁶ George Michael, "Father Figure," from *Faith* (Columbia Records, 1987).

¹⁷⁷ The Frogs, "Gather 'round for Savior #2," from *It's Only Right and Natural* (Homestead Records, 1989).

This blasphemy finds its axiomatic expression inside the album cover for another openly homosexual group, Frankie Goes to Hollywood. Pleasure is called the “Unique,” the one thing that transcends everything else.¹⁷⁸ Their artwork further develops this concept of sex as religion in this hideously perverted but sadly telling caricature of the biblical story of Noah and the flood. Do you see the animals walking two by two as in the days of Noah? Look at what they’re crawling into. The ark, or the means of salvation for mankind, is a male sex organ:



How ironic this is, given Jesus’ admonition to the world concerning His coming in judgment on an unbelieving and perverted world. “My coming will be just like the days of Noah, when people were so caught up in physical pleasure that they had become blind to their sin and the destruction that was to be soon visited upon them” (Matthew 24:37-39). Against this, the Bible both warns and encourages us, “Do not be deceived, neither the immoral, [...] nor the sexually perverted will inherit the kingdom of God. Flee from sexual sin. Your body was not meant for immorality, but for service to the Lord” (1 Corinthians 6:9, 18, 13).

¹⁷⁸ Frankie Goes to Hollywood, *Welcome to the Pleasuredome* (Island Records, 1984).

PART4

THE FRUIT OF ROCK – CONTINUED

REBELLION

Continuing with our examination of the byproducts of rock ‘n’ roll, consider one of its greatest themes: *rebellion*.

“And that’s rock, is that rebellious spark, which is what rock is.”
 ~ Cyndi Lauper ~¹⁷⁹

For Blackie Lawless of W.A.S.P. it goes even deeper. As he told the *Washington Post*, “Rock and roll is an aggressive art form, pure hostility and aggression. I believe in that like a religion.”¹⁸⁰

The spiritual significance here is brought out in this Old Testament passage, “For rebellion is as the sin of witchcraft” (1 Samuel 15:23). Biblically, witchcraft is synonymous with Satanism, and rebellion is its root. “***For I stand forth to challenge the wisdom of the world; to interrogate the ‘laws’ of man and of ‘God’! [...] he who saith ‘thou shalt’ to me is my mortal foe!***” (The Book of Satan I:3, 5).¹⁸¹

The rebellion spoken of here is not the honest and vital revolt of good against evil and truth against lies, but rebellion steeped in evil: anarchistic, hypocritical, and ultimately destructive.

In heart I’m a Moslem
 In heart I’m an American artist
 And I have no guilt
 I seek pleasure

¹⁷⁹ Malcolm Leo, dir., *Rolling Stone Presents: 20 Years of Rock and Roll* (Starlight Arrow Productions, 1987).

¹⁸⁰ *Washington Post*, February 8, 1987, p. F2

¹⁸¹ LaVey, *The Satanic Bible*, p. 30.

I seek nerves under your skin
 And now – archway
 The layers – the scrolls of ancient Daedalus
 We worship the flaw
 The belly – the belly
 The mole on the belly of an exquisite whore
 You spare the child and spoil the rod
 I am not selling myself to God!

~ **Patti Smith Group** ~¹⁸²

I am an Antichrist
 And I am an anarchist
 Don't know what I want
 But I know how to get it
 I wanna destroy the passerby.

~ **Sex Pistols** ~¹⁸³

It's not an exaggeration to say that rebellion is more than just an occasional theme in rock; it is its very heart and soul. As *Rolling Stone* magazine proudly noted in its 20th anniversary television special:

Grace Slick: "And that's what rock and roll oughta be. The kids oughta come up and just hit you right in the face. I don't mean breaking noses, but I mean with what it is they have to say and dressing different, so that adults are going, 'Ugh, God!' Yeah! That's it, you know. Make 'em throw up! Yeah."¹⁸⁴

Rock and rebellion have become so intertwined, in fact, that even the rock industry's voluntary attempts at toeing the line of human decency are fundamentally flawed. Take, for example, the many component parts that together made up Live Aid, rock's shot at world hunger.

¹⁸² Patti Smith Group, "Babelogue," from *Easter* (Arista Records, 1978).

¹⁸³ Sex Pistols, "Anarchy in the U.K.," from *Never Mind the Bollocks Here's the Sex Pistols* (Virgin Records, 1977).

¹⁸⁴ Malcolm Leo, dir., *Rolling Stone Presents: 20 Years of Rock and Roll* (Starlight Arrow Productions, 1987).

“When you pull up this video, you’ve saved another few good thousand. I’m talking of this video, it probably is the best compilation that I’ve ever seen. And it starts off with that brilliant band — with their even more brilliant song, “Relax” — Frankie Goes to Hollywood.” ~ **Bob Geldof, Live Aid 1985.**

Are we to believe that celebrating the joys of sex and sadomasochism is really going to help the world? Can we build with our left hand what our right hand seeks to destroy?

Practically speaking, several journals, including rock’s own *Spin Magazine*, have reported that most of the aid ended up in the hands of Ethiopia’s communist dictator, and that few starving people were ultimately saved. But stop and consider the bigger picture. Which is really the better solution to the world’s problems: rock ‘n’ roll, or Jesus, the Rock of Ages? A one-time donation to see Mick Jagger strip the skirt off Tina Turner? Or a generation who has stripped away the Devil’s lies and pretensions and are willing to dedicate their lives to the service of God and a hurting world? A crumb brushed from the lap of a multi-billion-dollar industry? Or an army of young people who are forever giving to others the money and energy they once spent on the rock ‘n’ roll lifestyle?

Just as a bad tree cannot produce good fruit, so an industry rooted in rebellion against God and His word can never bring forth that which is truly good. As Jesus himself said “That which natural man does is of no real use – it is only the Spirit who can give life. My words to you are Spirit and life” (John 6:63).

THE OCCULT

There’s a big black sheep looking up at me

Said, “I know where you ought to be.”

He said, “Come with me and I’ll give you desire
First you’ve got to burn, burn, burn in fire.”

~ **Ronnie James Dio** ~¹⁸⁵

¹⁸⁵ Dio, “Heaven and Hell,” as seen on Phil Tuckett, dir., *Dio: A Special from The Spectrum* (Warner, 1984).

Like an invisible cancer that inevitably leads to death, so the satanic seed in rock ‘n’ roll has culminated in a blatant obsession with the occult. Cryptic allusions to the Devil in the music of blues artist Robert Johnson a generation ago have given place to an open worship of Satan and Hell that comes complete with the symbols, liturgies, rituals, and messianic personalities that attend any religious order. No longer the stuff of small underground cults, millions of young people have been caught in its evil sway. Continuing with Dio’s invocation:

Then a little white sheep looked down at me
 Said, “Heaven is where you ought to be.”
 He said, “Come with me, ‘cause I know just what to do.”
 And I said, “Go away! I’m staying right here,
 With you, you, you!¹⁸⁶

Beginning with the symbols associated with satanic religion, there is none more foundational than the *pentagram*, the five-sided star that is central to occult ritual. Next to the desecrated cross, there is also no other symbol more common to the rock music industry.¹⁸⁷ Mötley Crüe,¹⁸⁸ Slayer,¹⁸⁹ Be-Bop Deluxe,¹⁹⁰ *Metal Fatigue*,¹⁹¹ Venom,¹⁹² Ebony Records, Sam Kinison,¹⁹³ Suicidal Tendencies,¹⁹⁴ The Plasmatics,¹⁹⁵ Blackie Lawless’ original group Sister, and AC/DC¹⁹⁶ are just a few examples where the satanic symbol is used.

The pains, the troubles past
 From your distant star

¹⁸⁶ Ibid.

¹⁸⁷ The pentagram, along with desecration of the cross, even figures prominently in Clive A. Smith’s animated film *Rock & Rule* (MGM/UA Entertainment Company, 1983).

¹⁸⁸ Mötley Crüe, *Shout at the Devil* (Elektra Records, 1983).

¹⁸⁹ Slayer, *Reign in Blood* (Def Jam Recordings, 1986).

¹⁹⁰ Be-Bop Deluxe, *Live! In the Air Age* (Harvest Records, 1977).

¹⁹¹ Various Artists, *Metal Fatigue* (Ebony Records, 1982).

¹⁹² Venom, *Welcome to Hell* (Neat Records, 1981).

¹⁹³ Sam Kinison, “Wild Thing” music video, also released as a single (Warner Bros. Records, in 1988).

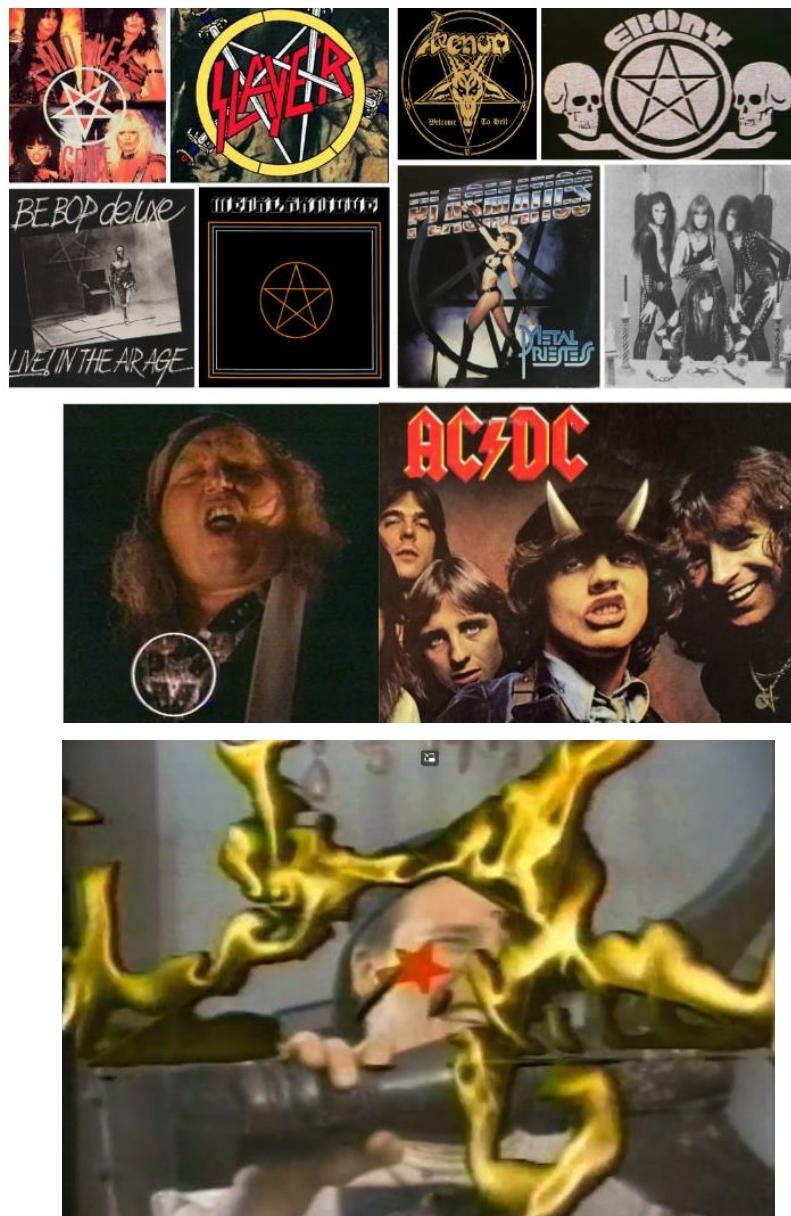
¹⁹⁴ Suicidal Tendencies, “Possessed to Skate” music video, from their *Possessed to Skate* EP (Caroline Records, 1987).

¹⁹⁵ The Plasmatics, *Metal Priestess* (Stiff America Records, 1981).

¹⁹⁶ AC/DC, *Highway to Hell* (Atlantic Records, 1979).

We've been waiting 2000 years for you to come again.

~ Toyah Wilcox ~¹⁹⁷



Another symbol that is integral to satanic religion is the *il cornuto*, a hand gesture that represents the devil himself. Like the pentagram, it too is virtually everywhere in rock music.

¹⁹⁷ Toyah, "Danced," from *Sheep Farming in Barnet* (Safari Records, 1979).

Ozzy Osbourne, Meatloaf, Rick James,¹⁹⁸ Cheap Trick,¹⁹⁹ Mötley Crüe, Frankie Goes to Hollywood, Coven,²⁰⁰ The Beatles,²⁰¹ KISS,²⁰² Todd Rundgren,²⁰³ and Dio²⁰⁴ are just a few examples where this sign for Satan is used.



On the back of his *Spanish Train* album, Chris de Burgh has this amazing artwork. Not only is the Devil shown giving his own sign, there is a sense of both co-equality and reconciliation between him and the Lord Jesus, an incredibly blasphemous concept.²⁰⁵

¹⁹⁸ Rick James, feat. Roxanne Shante and Big Daddy Kane, *Loosey's Rap* (Reprise Records, 1988).

¹⁹⁹ Cheap Trick, *Dream Police* (Epic Records, 1979).

²⁰⁰ Coven, *Coven* [self-titled] (MGM Records, 1972).

²⁰¹ The Beatles, *Yellow Submarine* (Apple Records, 1969).

²⁰² KISS, *Love Gun* (Casablanca Records, 1977).

²⁰³ Utopia, *POV* (Passport Records, 1985).

²⁰⁴ Dio, *Holy Diver* (Warner Bros. Records, 1983).

²⁰⁵ Chris de Burgh, *Spanish Train and Other Stories* (A&M Records, 1975).



It is with the fans, however, where the *il cornuto* finds its greatest expression. No doubt the vast majority have little or no idea what they are communicating when they flash this sign. But this is true with most supernatural things. Being both invisible and transcendent, spiritual forces can exert great influence over a person without their being aware of it; especially when they have a “whatever feels good, do it” attitude towards life. And that’s why looking at our actions, or our *fruit*, is so important. They give us insight into the spiritual roots within us. Anyone who is given to using the devil’s sign has good reason to, in the words of Jesus, “wonder what spirit is at work in them” (Luke 9:55).

I'd rather be a king below than a servant above
 I'd rather be free and hate than a prisoner of love
 You heard my warning, but you didn't, didn't, didn't learn.

666

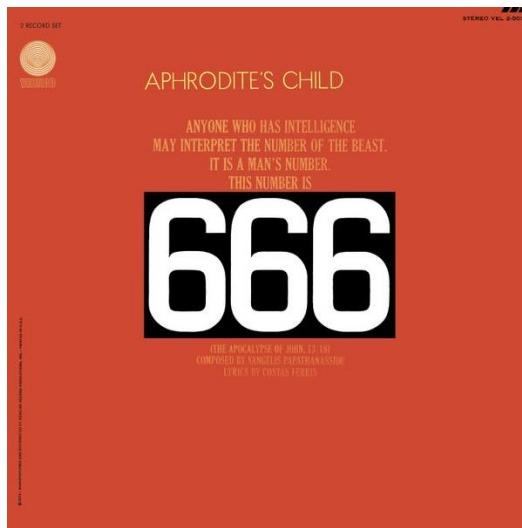
~ Anvil ~²⁰⁶

²⁰⁶ Anvil, “666,” from *Metal on Metal* (Attic Records, 1982).

Our next satanic symbol, **666**, is taken from the Bible. Revelation chapter 13 assigns that number to the “beast,” the antichrist forces who war against God (Revelation 12:12, 13:18). The “number of the beast” also serves as the title for this album by Iron Maiden.²⁰⁷



Aphrodite’s Child, featuring the popular composer Vangelis, is even more to the point with this album’s name:²⁰⁸



²⁰⁷ Iron Maiden, *The Number of the Beast* (EMI Records, 1982).

²⁰⁸ Aphrodite’s Child, *666* (Vertigo Records, 1972).

Along with the song we just heard by Anvil, RF7 and Coven also have songs with “666” in the title.²⁰⁹ The number of the beast appears on album covers by Black Sabbath²¹⁰ and the Plasmatics,²¹¹ the stage set of Mötley Crüe, and is etched into the vinyl of the bestselling album *Licensed to Ill* by the Beastie Boys.²¹²

Most rock fans will recognize this hieroglyphic, commonly pronounced “Zoso,” as the unofficial name for Led Zeppelin’s untitled fourth album and the personal symbol for Zeppelin’s founder, Jimmy Page. What most people don’t know is that by Page’s own admission, “Zoso” is a stylized 666. Not since Nero’s Rome has the mark of the beast found such wide-spread expression.



In addition to symbols, occult ritual and philosophy also abound in contemporary rock music. Beginning with the most well-known, many groups within the heavy metal genre have popularized blatant, no-holds-barred Satanism and witchcraft in their music, album covers, and stage shows.²¹³ Take, for example, the song “Beyond the Gates” by the group Possessed:

²⁰⁹ RF7, “666 Head,” from *Fall In* (Smoke Seven Records, 1982); Coven, “6669,” from *Blessed is the Black* (Ever Rat Records, 1987).

²¹⁰ Black Sabbath, *Sabbath Bloody Sabbath* (WWA Records, 1973).

²¹¹ Plasmatics, *Metal Priestess* (Stiff America Records, 1981). The words “WOW 666” can be seen written on the back of the mini-LP in small letters.

²¹² The Beastie Boys, *Licensed to Ill* (Def Jam Recordings, 1986).

²¹³ Examples abound. Mercyful Fate, *Live from the Depths of Hell* (Satan’s Nightmare, 1984); Uriah Heep, *Abominog* (Mercury Records, 1982); Black Sabbath, *Black Sabbath* [self-titled] (Vertigo Records, 1970); Chateaux, *Chained and Desperate* (Ebony Records, 1983); A-II-Z, *The*

Lucifer, hear me
 I pray to the altar
 I hear the sounds of insanity
 Master, I drink the unholy water
 Save me the torment that beckons for me.²¹⁴

There are thousands of songs just like this being performed by hundreds of heavy metal bands around the world. Most are seldom heard outside of small cult followings.²¹⁵ A few have made it into the big time. Whether directly or indirectly, however, this type of music and the spiritual forces that attend it have made their mark on contemporary culture. What was once unthinkable is now not only sung about and considered, it is at times even embraced and acted upon.

Heavy metal does not have a monopoly on blasphemy, however. The Eighties have seen the emergence of a macabre brand of rock that combines elements of punk, New Wave, and even classical music. Including artists like The Cure, Bauhaus, Christian Death, Sisters of Mercy, Diamanda Galás, Nick Cave, The Lords of the New Church, and The Smiths, the occult elements within this new genre are even more disturbing than those in heavy metal because they are combined with an intelligence and poetic passion rarely found in the latter. For example, when Peter Murphy of Bauhaus, in an admitted take-off of the Satanic Mass, chants both forward and backward the Latin for “Father, Son and Holy Ghost,” there is a certain feel, a sinister urgency you can cut with a knife.²¹⁶ As *Propaganda* magazine described the recording of this song,

Peter summoned his last reserves for the final push. As if suddenly possessed by demons, the whole foul-smelling mess spouted from his mouth like so much vomit [...] (Later) the lingering evil spirits literally chased them right out of the dark studio, causing them to glance over their shoulders and laugh nervously as they spilled out into the street.²¹⁷

Witch of Berkeley: Live (Polydor Records, 1980); Slayer, *Reign in Blood* (Def Jam Recordings, 1986); Ozzy Osbourne, *Speak of the Devil* (Jet Records, 1982); and many more.

²¹⁴ Possessed, “Beyond the Gates,” from *Beyond the Gates* (Combat Records, 1986).

²¹⁵ Examples of such small groups is sampled on the anthology album *Satan’s Revenge Part II* (New Renaissance Records, 1988), which markets itself as “a collection of 11 bands from the depths of hell’s underground.”

²¹⁶ Bauhaus, “Stigmata Martyr,” from *In the Flat Field* (4AD Records, 1980).

²¹⁷ *Propaganda*, No. 11, Winter 1989.

Diamanda Galás, whose voice was used to suggest the sounds of demonic possession in the movie *The Serpent and the Rainbow*, closes out her *Litanies of Satan* with these words: “To thee, O Satan, glory be, and praise [...] Grant that my soul, one day, beneath the Tree of Knowledge, may rest near Thee.”²¹⁸ The press kit for her *Divine Punishment* album noted that a woman committed suicide after listening to it.²¹⁹ The entire performance is an eerie recitation of Old Testament scripture with one exception, Galás’ “Sono l’Antichristo” (“I am the Anti-Christ”).²²⁰

I am the Antichrist,”

~ Diamanda Galás ~

Or consider England’s Thrill Kill Kult:

You want danger, huh?

I’ll show you what danger is, baby!

What are you talking about?

Gateway to Hell

What are you talking about?

Gateway to Hell.²²¹

²¹⁸ Diamanda Galás, “The Litanies of Satan,” from *The Litanies of Satan* (Y Records, 1982).

²¹⁹ *Forced Exposure* #15 (Summer 1989), p. 24.

²²⁰ Diamanda Galás, *The Divine Punishment* (Mute Records, 1986).

²²¹ My Life with the Thrill Kill Kult, “Gateway to Hell,” from *I See Good Spirits and I See Bad Spirits* (Wax Trax! Records, 1988).





Amidst a 666, a crucified demon, and desecrated cross, Thrill Kill Kult invokes the sights and sounds of hell with a tangible urgency and a chilling effect. Like other artists within this genre²²² and unlike the jack-booted flagrancy of heavy metal, the message is married to the most dangerous catalyst for satanic insurrection: a sense of religious and poetic transcendence. In this, the devil may lose an occasional human sacrifice, but he gains something that, from his perspective, is of much greater value: a multitude who is willing to sacrifice hope in life's meaning and faith in God's love.

²²² For example: Various Artists, *Slash: The Early Sessions* (Slash Records, 1983).

What is even more remarkable about this music is that while most of the groups readily acknowledge and even embrace its open spirituality, most do so with the insistence that it is ultimately Christian in its orientation. This is very significant, because scripture makes it clear that the purest manifestation of the antichrist spirit always comes, not from without, but from *within* the context of Christianity.²²³



²²³ See, for example, Christian Death, *The Scriptures: A Translation of World Beliefs by Valor* (Normal Records, 1987); Christian Death, *What's the Verdict* (Jungle Records, 1988); Various Artists, *Bands That Could Be God: The Conflict Compilation* (Conflict Records, 1984).

Without going into too much detail, Satan's efforts in this regard have historically focused on propagating derivatives of an ancient and recurring heresy known as *Gnosticism*. And it is this heresy that has found new expression in the work of these and many other rock artists. In this regard, the words in Jude's epistle are as relevant today as they were centuries ago "... these in their dreamings defile their own bodies, reject authority, and revile the angelic hosts [...] things they do not even understand" (Jude 8, 10a).

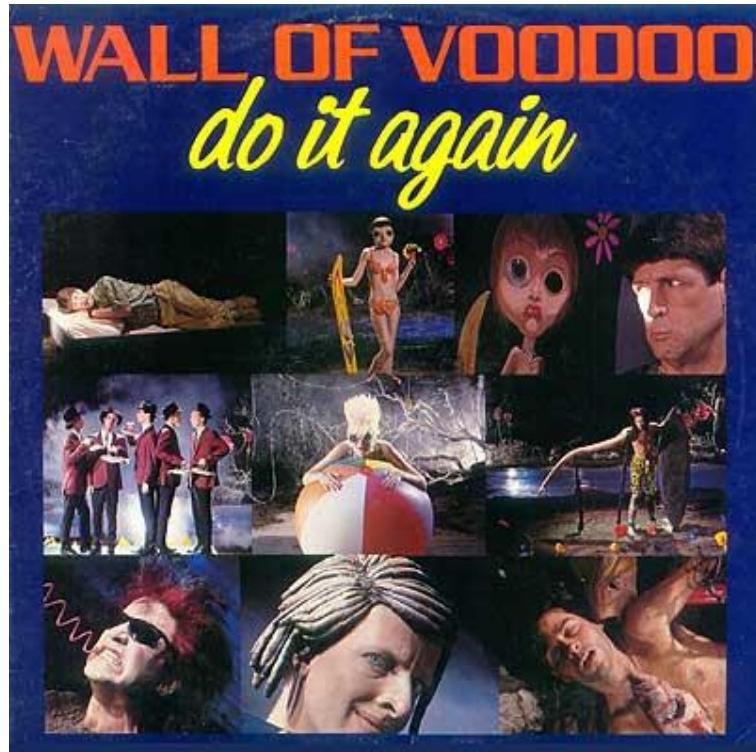
It's really no surprise that the antichrist spirit has become so manifest in rock. There is abundant evidence that rock 'n' roll's life blood has in some part been drawn from a musical form whose sole purpose is to summon forth evil spirits: *Voodoo*. An ancient and highly developed form of ritual magic and animism, Voodoo originated in Africa and was brought to the Americas centuries ago via the slave trade. There it gradually evolved into jazz, rhythm-and-blues, and finally rock. That by itself does not make these musical forms demonic, but rock 'n' roll has dabbled in and at times even embraced the essence of voodoo in a manner unique among other contemporary musical styles.

Fleetwood Mac, for example, incorporated not only the rhythms into their live performance of their hit song "World Turning," they included Voodoo ceremonial dress as well. Haitian voodoo was also used on the Stones' album *Goats Head Soup*.²²⁴



²²⁴ The Rolling Stones, *Goats Head Soup* (Rolling Stones Records, 1973).

The icons, art and ritual body and face painting associated with the Voodoo religion show up in the videos of Pretty Poison²²⁵ and Peter Gabriel. Voodoo is the theme of this song by Colin James²²⁶ and makes up the name of this popular New Wave group.²²⁷



Jimi Hendrix's interest in spiritism produced not only the song "Voodoo Child" but the following observation from one Kwasi Dzidzornu, a conga player who often played with Hendrix. Kwasi was from a village in Ghana, West Africa, where his father was a voodoo priest. "One of the first things [Kwasi] asked Jimi was where he got that voodoo rhythm from. [...] that many of the signature rhythms Jimi played on guitar were very often the same rhythms that [Kwasi's] father played in voodoo ceremonies. The way Jimi danced to the rhythms of his playing reminded him of the ceremonial dances to the rhythms his father played to Oxun, the god of thunder and lightning. The ceremony is called Voodooshi."²²⁸

²²⁵ See the music video for Pretty Poison's song "Night Time."

²²⁶ Colin James, "Voodoo Thing," from *Colin James* (Virgin Records, 1988).

²²⁷ Pictured is Wall of Voodoo's *Do It Again* (I.R.S. Records, 1987).

²²⁸ David Henderson, 'Scuse Me While I Kiss the Sky: The Life of Jimi Hendrix (Bantam Books, 1981), p. 251.

Whether intentional or not, Hendrix's Voodooshi must have worked its demonic magic. Two of his closest associates, Alan Douglas, road manager and producer, and Fayne Pridgon, long-time girlfriend, reveal a side of rock 'n' roll its fans seldom hear about:²²⁹

Alan Douglas: One of the biggest things about Jimi was what he believed in. He believed that he was possessed by some spirit, And I got to believe it myself. And that's what we had to deal with all the time. He was very humble about discussing it with people, because he didn't want people to feel like he was being pretentious and so on. But he really believed it, and he was wrestling with it constantly.

Fayne Pridgon: Yeah, he used to always talk about some devil or something was in him, you know, and he didn't have any control over it. He didn't know what made him act the way he acted, and what made him say the things he said, and songs and different things like that just come out of him, you know. And it seems like, to me, he was so tormented and just torn apart, and like he really was obsessed [sic] with something really evil, you know.

Like Hendrix, David Byrne of the Talking Heads is also fascinated with voodoo-related rhythms and has incorporated them into his music most notably his collaboration with Brian Eno, *My Life in the Bush of Ghosts*, an album that includes a song about demonic possession, "The Jezebel Spirit."²³⁰ Byrne's admiration of African-based rhythms and religions prompted his *Alive from Off Center* documentary on the Candomblé religion, a demonic hybrid of the Yoruba Voodoo cult and Roman Catholicism:

When the people of Candomblé make music or dance, they're talking to the spirits that guide them.²³¹

In an interview concerning the documentary, Byrne noted, "If you go back into the history of American popular music, you're constantly finding hidden elements of Yoruba (Voodoo) influence. The rhythms are there, the sensibility in the lyrics is there, too."²³²

A close relation of Voodoo is the ancient cult of *Pan*. Half human and half goat, Pan remains

²²⁹ The following interview excerpts are taken from *Sound Track Recordings from the Film Jimi Hendrix* (Reprise Records, 1973).

²³⁰ Brian Eno and David Byrne, *My Life in the Bush of Ghosts* (Sire Records, 1981).

²³¹ David Byrne, dir., "Ilé Ayé (The House of Life)," *Alive from Off Center* (PBS, June 30, 1989).

²³² Robert Farris Thompson, "David Byrne," *Rolling Stone* #524 (April 21, 1988), pp. 42-56.

one of the most enduring and compelling symbols for the antichrist. Instead of God incarnate in man, as with Jesus, we see man joined to animal one that is both a universal symbol for Satan as well as historically representative of the basest of animal and sexual passions. In the Rites of Pan, like Voodoo, music and, frequently, drugs are used to entice spirits to possess the ritual's participants. And it's worth noting that possession by Pan, from which we get the word "panic", often results in an obsession with sex and a need for immediate gratification.

Not only do we see the sociological manifestations of this antichrist spirit everywhere in rock today,²³³ significantly we find some very direct allusions to Pan himself. Rush's *2112* album features the song "The Temples of Syrinx" a Greek word that relates to Pan.²³⁴ In 1987, Elton John commissioned an artist to design a family crest. Pan was the centerpiece of the design. The Stones' album *Tattoo You*²³⁵ features this feminized representation of a demon's leg:



And arguably the most famous rock 'n' roll song of all time, Led Zeppelin's "Stairway to Heaven," makes a clear reference to not only the music of Pan and his pipes, but his ability to spiritually influence and guide those who fall under his spell. Lyricist and singer, Robert Plant, begins with the thought that "The piper will lead us to reason" and then sings:

²³³ For example, Samantha Fox's "Touch Me (I Want Your Body)" from *Touch Me* (Jive Records, 1986).

²³⁴ Rush, "The Temples of Syrinx," from *2112* (Mercury Records, 1976).

²³⁵ The Rolling Stones, *Tattoo You* (Rolling Stones Records, 1981).

Your head is humming and it won't go, in case you don't know
 The piper's calling you to join him.²³⁶

An interesting sidenote. In the remote mountains of Morocco there's a group that still practices, in a very literal sense, the Rites of Pan. The "Master Musicians of Joujouka," as they are called, inhabit a mystical world where music is the key that unlocks the supernatural. As rock artist and writer Robert Palmer described in his article on them for *Rolling Stone* magazine,

When the music and energy were at their height, the tribesmen milled in ecstatic trances, their eyes rolled back in their heads, screaming like a great rending of the heavens. [...] Pan himself was there. Several times I witnessed the instant when the current began to surge in earnest and coursed through the quivering frame of a local shepherd [...] When the power came down, the shepherd suddenly wasn't there and Someone Else was looking out of eyes that abruptly began to glow like ruby lasers. One night he came and jerked me out of the crowd, and I ran with him. He leaped through a bonfire, and then I was in the bonfire, surrounded by flames but unharmed. Then I was spinning like a top, spinning into darkness. "We have seen you through the music," they (the Pan-worshipers) told me, "Now you are one of us."²³⁷

Palmer is not the only one to become "one of them." Rock has uniquely bridged the gulf, both geographical and cultural, that separates the Joujoukan cult from the rest of the world. Among its other disciples are David Bowie, Robert Plant and Patti Smith. The Rolling Stones' founder Brian Jones spent considerable time in Joujouka recording and then later releasing an album of their music.²³⁸ The Stones' 1989 release *Steel Wheels* features samples of this Moroccan form of Voodoo.²³⁹

²³⁶ Led Zeppelin, "Stairway to Heaven," from [fourth untitled album] (Atlantic Records, 1971).

²³⁷ Robert Palmer, "Into the Mystic," *Rolling Stone* #548 (March 23, 1989), p. 106.

²³⁸ The Master Musicians of Joujouka, *Brian Jones Presents the Pipes of Pan at Joujouka* (Rolling Stones Records, 1971).

²³⁹ The Rolling Stones, *Steel Wheels* (Rolling Stones Records, 1989).



Finally, it is perhaps no coincidence that on Patti Smith's most Joujoukan-influenced album, *Radio Ethiopia*, she writes in her liner notes what could double as the bottom line for either Pan or Satan in their musical war for the hearts and minds of men:

Rock and roll is royal warfare [...] the universe is our battleground [...] the Fender—all guitars [...] our weapons [...] the technicians—great soldiers [...] the people—tender barbarians [...] the goal—the freedom to possess the key of the fifth battalion and release the fierce and stampeding angels of Abaddon [Hell].²⁴⁰

To a great measure, Smith's prophecy has come true. All around us evidence abounds that the fierce and stampeding angels of Hell have been released. True to the satanic form, Jesus is ignored or made fun of. The Christian standard of morality has been gutted, until even the majority of young people who profess faith in Christ believe in and practice premarital sex. And the new idols of this age, our entertainers, embrace the satanic while multitudes scream in adulation.

The early Stones, for example, bankrolled an occult sect call “The Process” and provided a base of operations for their satanic evangelism.²⁴¹ Later, Anita Pallenberg, aspiring actress and accomplished witch, became the companion of first Jagger and then Keith Richards. In July of 1979, at Richards' Connecticut estate, an 18-year-old boy shot himself while lying in

²⁴⁰ Patti Smith Group, *Radio Ethiopia* (Arista Records, 1976), liner notes.

²⁴¹ Contact America radio broadcast, September 15, 1986.

Pallenberg's bed. Investigating officers uncovered reports of weird rituals and sacrificed animals that led up to the suicide.²⁴²

The Stones were further involved with a cult filmmaker and Satanist Kenneth Anger. Jagger scored Anger's film *Invocation of My Demon Brother* and Pallenberg sponsored *Lucifer Rising*, a movie that showed the "actual ceremonies to make Lucifer rise."²⁴³ Not coincidentally, the film starred rock singer Marianne Faithful, another ex-girlfriend of Mick Jagger.

The occult has also played a major part in the life and music of heavy metal super group Led Zeppelin. In 1974 they founded their own record company, Swan Song. Its first British release was the Pretty Thing's *Silk Torpedo*.²⁴⁴ According to Zeppelin chronicler Stephen Davis, "The album was launched at a blasphemous Halloween party at the Chislehurst caves. Naked women lined the recesses of the caves and reclined before altars in the style of a black mass. Strippers dressed as nuns doffed their black habits [...]"²⁴⁵

Though shocking, this type of behavior should come as no surprise when we consider that the group's founder is one of the leading occultists of the rock generation. Jimmy Page's fascination with black magic is so intense, he owns and operates The Equinox, one of the largest occult bookstores in England.²⁴⁶ And his devotion to this man is nothing short of religious:

²⁴² Gary Herman, *Rock and Roll Babylon* (Courage Books, 1982), p. 125; David Dalton, *The Rolling Stones: The First Twenty Years* (Knopf, 1981), p. 148.

²⁴³ Kenneth Anger, dir., *Lucifer Rising* and *Invocation of My Demon Brother* (Mystic Fire Video, 1986).

²⁴⁴ Pretty Things, *Silk Torpedo* (Swan Song Records, 1974).

²⁴⁵ Stephen Davis, *Hammer of the Gods: The Led Zeppelin Saga* (William Morrow and Company, 1985), p. 246.

²⁴⁶ Chris Salewicz, "Led Zeppelin Redux; A Few Words from Jimmy Page on the Occasion of Knebworth," *Creem* 11, no. 6 (November 1979), pp. 41-48.



Aleister Crowley was one of the most infamous Satanists of our modern age. During the first half of this century, he developed a system of magic that combined the elements of a rock idol's dream: sex, drugs, ritual, and special knowledge that granted the practitioner a measure of power. Billed as "The Wickedest Man in the World," Crowley claimed the title "The Great Beast—666."²⁴⁷

When Kenneth Anger, himself a Crowley enthusiast, approached Page about writing the music for *Lucifer Rising*, he found, in Stephen Davis's words, a "priceless collection of Crowley artifacts, books, first editions, manuscripts, hats, canes, paintings, even the robes in which Crowley had conducted rituals."²⁴⁸ Most incredible of all, Page purchased Boleskine, Crowley's old home on the shores of the famous Loch Ness in Scotland.²⁴⁹ Later, Page had the demonic power associated with the house accentuated by having it redecorated by Charles Pierce, a renown Satanist. Within the next few years, one of Boleskine's caretakers committed suicide. Another went insane.²⁵⁰

Crowley's enchantment extends well beyond Led Zeppelin. Graham Bond, a rock pioneer whose bands provided the first breaks for some of rock's biggest artists, actually thought he was Crowley's illegitimate son. One of his later bands was entitled "Aleister Crowley's Holy Magick," producing music that would in his words "help the listener contact the higher

²⁴⁷ Sandy Robertson, *The Illustrated Beast: The Aleister Crowley Scrapbook* (Foulsham Books, 1988).

²⁴⁸ Davis, *Hammer of the Gods*, p. 168.

²⁴⁹ Ibid, p. 123; "Led Zeppelin: Will the Song Remain the Same?" *Modern Day Periodicals* [Led Zeppelin Special Collector's Edition, 1981] p. 46.

²⁵⁰ Davis, *Hammer of the Gods*, p. 291.

forces.”²⁵¹ For Bond, it must have worked; he became mentally ill and later died amidst mysterious circumstances.²⁵²

David Bowie’s 1971 album *Hunky Dory* featured “Quicksand,” a song about Crowley’s cult that included the line “immersed in Crowley’s uniform of imagery.”²⁵³ By 1975, biographer Henry Edwards described Bowie as having done just that, as he became obsessed with Crowleyan rituals and mantras, stored his urine in the refrigerator à la “The Beast’s” advice, and finally looked to witches and exorcism rites to deliver him from the evil spirits he felt controlled his life.²⁵⁴

The Stiff Kittens feature Crowley on an album cover,²⁵⁵ as did the Beatles on what was to become, many critics believe, the most significant album in rock music history: *Sergeant Pepper’s Lonely Hearts Club Band*.²⁵⁶

²⁵¹ Graham Bond with Magick, *We Put Our Magick on You* (Vertigo Records, 1971); Graham Bond, *Holy Magick* (Vertigo Records, 1970).

²⁵² Robertson, *The Aleister Crowley Scrapbook*, p. 117.

²⁵³ David Bowie, “Quicksand,” from *Hunky Dory* (RCA Victor Records, 1971).

²⁵⁴ Henry Edwards and Tony Zanetta, *Stardust: The David Bowie Story* (McGraw-Hill, 1986), pp. 334, 335, 339.

²⁵⁵ Stiff Kittens, *Happy Now* (Crisis Records, 1986).

²⁵⁶ The Beatles, *Sgt. Pepper’s Lonely Hearts Club Band* (Parlophone Records, 1967).



A glance at John Lennon's bookshelves reveals that Crowley's inclusion was not a token gesture; from numerology to magic, Lennon was fascinated with the occult.²⁵⁷

On the back of this album, Jim Morrison and the Doors are huddled around a miniature bust of Crowley.²⁵⁸

²⁵⁷ Lennon's interest in the occult and spiritism is well documented throughout both Goldman, *The Lives of John Lennon* and Davies, *The Beatles Second Revised Edition*.

²⁵⁸ The Doors, *13* (Elektra Records, 1970).



This fascination with the occult began early for Morrison. He attributed much of the direction of his life to an incident that occurred when he was very young. Traveling with his family, they came upon an accident that had left several American Indians dead, scattered along the highway. Morrison describes what happened next:

“...the souls, or the ghosts, of those dead Indians – maybe one or two of ‘em – were just running around, freaking out, and just leaped into my soul. And they’re still there.”²⁵⁹

Possession by these ghosts or spirits led to a life and art obsessed with death, occult imagery, and the rejection of God:

Cancel my subscription to the resurrection
Send my credentials to the house of detention.²⁶⁰

In 1970, Morrison married a witch in a ritual that involved satanic invocations and the drinking of blood.²⁶¹ A year later, the self-professed “shaman” or witch doctor of rock ‘n’ roll was dead.

Ozzy Osbourne sings a song entitled “Mr. Crowley.”²⁶² Celtic Frost dedicates their album to

²⁵⁹ Jim Morrison, “Ghost Song,” from *An American Prayer* (Elektra Records, 1978).

²⁶⁰ The Doors, “When the Music’s Over,” from *Strange Days* (Elektra Records, 1967).

²⁶¹ Jerry Hopkins and Danny Sugarman, *No One Here Gets Out Alive* (Warner Books, 1980), p. 327.

²⁶² Ozzy Osbourne, “Mr. Crowley,” from *Blizzard of Ozz* (Jet Records, 1980).

“Mega Therion,” the Great Magician, a name Crowley took to himself.²⁶³ And Daryl Hall also admits to a fascination for the infamous Satanist. As he told *Penthouse* magazine in 1987, “Around 1974, I graduated into the occult, and spent a solid six or seven years immersed in the Kabala and the Chaldean, Celtic, and Druidic traditions [...] I also became fascinated with Aleister Crowley, the nineteenth-century magician who shared these beliefs.”²⁶⁴

Three British rock groups also bear mentioning here. Psychic TV is the musical voice for “Thee Temple Ov Psychick Youth,” an occult sect with ties to Crowley and practically every other Satanist of note. For example, the following dedication was made at the beginning of one live album, the eleventh in a series of twenty-three:

“We’d like to dedicate this concert to Alex Sanders, who died today, the Full Moon of Beltane, who was known as the “King of the Witches” and who was the man who made witchcraft and magick legal in Britain after a long struggle. So, we’d like you to remember that. But the war goes on!”²⁶⁵

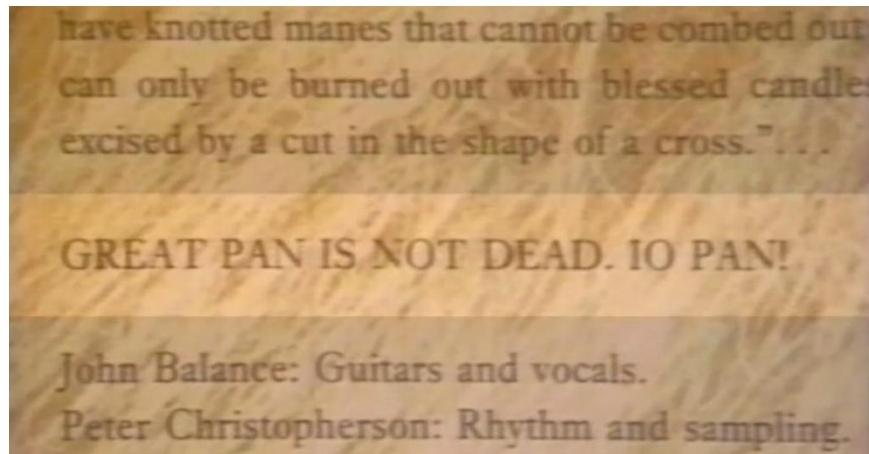
Coil also puts forth occult philosophy rooted in Crowleyana. This album embraces two themes near to the “Great Beast’s” heart: homosexuality and the worship of Pan.²⁶⁶

²⁶³ Celtic Frost, *To Mega Therion* (Combat Records, 1986).

²⁶⁴ “Daryl Hall: Magic in Rock,” *Penthouse* No. 211 (March 1987), pp. 60, 62.

²⁶⁵ Psychic TV, “Beltane,” from *Live at Thee Circus* (Temple Records, 1988).

²⁶⁶ Coil, *Panic / Tainted Love* (Force & Form Records 1985).



Probably the most devout Crowley cult of all is Current 93. The album and song *Crowleymass* ridicules Christ and His birthday and suggests an alternative: October 12 ("The Beast's Birthday!").²⁶⁷ Their "Here Comes Antichrist" album contains bizarre and ritualistic music that defies any explanation other than that they are quite serious about their Satanism. Etched into the vinyl is both the Latin and the English for "He comes! Soon you shall see!"²⁶⁸

Crowley's heritage also lives on in the practice of necromancy – communication with the spirits of the dead. Iron Maiden's mascot "Eddie" is purportedly a lost soul who was brought back to life by the band's music.²⁶⁹ And at least two groups were actually given their names by

²⁶⁷ HÖH and Current 93, "Crowleymass," from *Crowleymass* (Maldoror Records, 1987).

²⁶⁸ Current 93, *Nature Unveiled* (L.A.Y.L.A.H. Antirecords, 1984).

²⁶⁹ Iron Maiden, "Can I Play with Madness," from *Seventh Son of a Seventh Son* (EMI Records, 1988).

demon spirits. Playing with the occult tool commonly known as a Ouija board, a device that, incredibly, many view as a harmless game, four young men in an Iowa hotel room watched as the board spelled out “C-H-E-A-P T-R-I-C-K.”²⁷⁰ The rest, as they say, is history. And Vincent Furnier became “Alice Cooper” in exactly the same way.²⁷¹ Songs like “I Love the Dead”²⁷² and “Cold Ethyl,”²⁷³ which include references to necrophilia, or sex with corpses, suggests that the spirit’s influence extend well beyond just providing the name for Alice’s group.

Finally, and perhaps most curious of all, Crowley, like many sorcerers, expressed an interest in backwards phenomena. For example, in his most famous work, *Magick in Theory and Practice*, he encourages his disciple to “train himself to think backwards by external means, as set forth here following — (a) Let him learn to write backwards. (b) Let him learn to walk backwards. (c) Let him constantly watch, if convenient, films and listen to records reversed [...]”²⁷⁴

Confirmation that backwards phenomena is characteristic of satanic religion comes from respected British criminologist, Henry Rhodes. In a book detailing the spiritual roots of modern crime, he describes the ritual surrounding a Satanic mass: “The priest [...] so times his mass that it shall end on the stroke of midnight, his server is a woman with whom he should have been intimate. Prayers are said backwards.”²⁷⁵ In fact, backward phenomena is quite common throughout the occult world and in the lives of those who have been affected by its power. Had they known this, the police officers who discovered the backward writing in Tommy Sullivan’s personal notebook would not have been surprised.

Earlier in this presentation, we noted within rock ‘n’ roll two examples of backward recording, commonly known as *backmasking*.²⁷⁶ Each has been of the same variety, where the artist or the engineer has simply reversed a vocal track and then mixed it in with the rest of the

²⁷⁰ *Washington Times*, Interview by Robyn Floria.

²⁷¹ *Circus Magazine*, December 17, 1978, p. 23.

²⁷² Alice Cooper, “I Love the Dead,” from *Billion Dollar Babies* (Warner Bros. Records, 1973).

²⁷³ Alice Cooper, “Cold Ethyl,” from *Welcome to My Nightmare* (Anchor Records, 1975).

²⁷⁴ Aleister Crowley, *Magick in Theory and Practice* (Dover Publications, 1976), p. 417.

²⁷⁵ Henry T.F. Rhodes, *The Satanic Mass: A Sociological and Criminological Study* (Rider and Company, 1954), p. 60.

²⁷⁶ The Plasmatics, “The Damned” [reversed], from *Coup d’Etat* (Capitol Records, 1982); Bauhaus, “Stigmata Martyr,” from *In the Flat Field* (4AD Records, 1980).

music. Now it's easy to pick out this type of backmasking when listening to a record forwards, which is still, presumably, the preferred method of enjoying music. The backmasked section makes virtually no sense forwards, and also has a distinctive atonal sound. Now, as another example of this type of backmasking, listen to the beginning of "In League with Satan" from Venom's album, *Welcome to Hell*. First, we'll listen to it forwards. It makes no sense, does it? Well, when we reverse it, we hear:

Satan –
Raised in hell
Raised in hell
I'm gonna burn your soul
Crush your bones
I'm gonna make you bleed
You're gonna bleed for me.²⁷⁷

Biblically, theologically, this backmasked message is really quite accurate; that is precisely what Satan has planned for each one of us. It's only through Jesus, who defeated the Devil by His death and resurrection, that we can escape this fate. But back to the point at hand, it's evident that Venom had this backmasking done intentionally and, therefore, it could be argued that there is no significance here beyond the fact that three guys like to get weird, probably just as a gimmick to sell records.

But now consider the second type of backmasking. With this variety, the vocal track makes sense both ways. When you listen to the music forwards, you hear one message. When you listen to it reversed, however, you hear something entirely different.

Now, it's been suggested by some that when we listen to music in its normal forwards mode, the subconscious mind is able decipher the backwards message and mind control results; it becomes what is termed a *subliminal cue*. Really, there isn't a shred of reputable evidence anywhere supporting that hypothesis. And anyway, so what if there *is* some subliminal suggestion going on here? As we've already seen, you don't need backmasking to pollute someone's mind and heart; the regular frontwards music is more than enough to take care of that. The real question we need to ask here is not "Can a listener subconsciously hear a backmasked

²⁷⁷ Venom, "In League with Satan" [reversed], from *Welcome to Hell* (Neat Records, 1981).

message?” but instead “*How did it get there?*” There are three possible explanations.

1. That it’s intentional; that like the first type of backmasking, the artists or engineers are intentionally hiding messages in the music. We must remember here, however, that the vocal track makes sense forwards as well as backwards. For it to be intentional, the vocalist would have to sing just the right lyrics and in just the right way. And nobody’s that smart, as a number of musicians and producers have testified.

2. That it’s just an accident, a quirk of musical fate. Well, not only are the mathematical probabilities of this absurd, but the fact that virtually every example of this type of backmasking conveys a message that is intrinsically demonic even further disproves this hypothesis. Really, the only workable explanation is our third choice.

3. That it’s spiritual; that outside intelligent forces with supernatural power are occasionally able to play an artist, much like we would play a musical instrument.

Biblically, this makes perfect sense, as we see the principle found in 2 Timothy echoed again and again, that virtually all unsaved people have been deceived and ensnared by Satan and are captives to his will (2 Timothy 2:26). The degree of captivity is determined by the extent to which an individual gives themselves to sin and embraces the principles of Satan’s kingdom: rebellion, slavery to lust, occultism, all the things we’ve seen so clearly manifest within rock ‘n’ roll. In addition, let’s remember that many of these artists — an incredible number in fact — have quite candidly admitted that they and their music are influenced by some outside spiritual force. Like the subtle, practically invisible fingerprints left behind at the scene of a crime, the following aural phenomena point clearly to the one who came to steal, kill and destroy.

Our first example is from Electric Light Orchestra’s *Eldorado* album. Here’s a segment from the title song played forward:

I’ll sail away
On a voyage of no return to see
If eternal life is meant to be.²⁷⁸

²⁷⁸ Electric Light Orchestra, “Eldorado,” from *Eldorado: A Symphony by the Electric Light Orchestra* (United Artists Records, 1974).

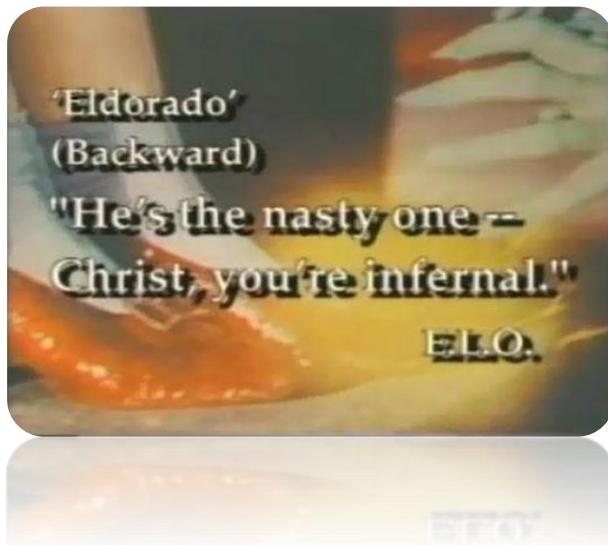
Note that even forwards, there's an element of anti-Christian thought here. Eternal life is definitely meant to be. We're all going to live forever; the only question is *where*. Now, here's that same segment played backwards:

He's the nasty one —
Christ, you're infernal.

Again:

*He's the nasty one —
Christ, you're infernal.*

One more time:



Our next example is by Queen from their song, “Another One Bites the Dust,” one of the most popular and enduring songs in rock history:

Another one bites the dust
Another one bites the dust (ow!)
Another one bites the dust (hey hey)!

Another one bites the dust
Hey hey hey ey ey ey...!²⁷⁹

Taking this same section and playing it backwards we hear:

Start to smoke marijuana.
Start to smoke marijuana.
Start to smoke marijuana.
Start to smoke marijuana.

Understanding what we learned in Part 3, that drugs and sorcery are closely tied together, it's easy to see the satanic motivation behind the command, "Start to smoke marijuana."

Next, we have a song taken from Cheap Trick's popular album *Dream Police*. The significance of the song's title, "Gonna Raise Hell," becomes even more apparent when we reverse this segment:

My mission? ah, yeah!
Everybody hear? Everybody here
It's a fate I all agree.
Sometimes you win, I never lose
To me it's no mystery.²⁸⁰

(Reversed)

You know Satan holds the key to the lock.

Again:

You know Satan holds the key to the lock.

One more time:

²⁷⁹ Queen, "Another One Bites the Dust," from *The Game* (EMI Records, 1980).

²⁸⁰ Cheap Trick, "Gonna Raise Hell," from *Dream Police* (Epic Records, 1979).



Theologically this is quite interesting, because keys are symbolic of authority, particularly over the power of sin and its penalty, death and hell. Revelation 1:18 states that Jesus, who actually died in our place and went to Hell, is now “the Living One”; who was dead and is now “alive for ever and ever!” and holds “the keys of death and of hell.” Satan’s claim to hold the keys in this song, as well as on this album cover by the group Helloween,²⁸¹ is very significant, not only because it’s a lie and typical of his empty bravado, but because it points out how desperately he wants to retain ownership of people’s lives:



²⁸¹ Helloween, *Keeper of the Seven Keys – Part II* (Noise International, 1988).

There's also theological significance in our next example, the live version of the song "Anthem" by the group Rush:

Well, I know they've always told you selfishness was wrong
 Yet it was for me, not you, I came to write this song.²⁸²

When we play this section reversed, we hear:

Oh Satan, you are the one who is shining
 Walls of Satan
 I know it's you are the one I love.

Again:

Oh Satan, you are the one who is shining
Walls of Satan
I know it's you are the one I love.

One more time:



²⁸² Rush, "Anthem," from *All the World's a Stage* (Mercury Records, 1976).

One of the translations for “Lucifer,” a Latin title commonly associated with Satan, is “The Shining One.” And earlier in Part 1, we looked at a scripture that tells us that disguising himself as “an angel of light” is what the Devil is all about (2 Corinthians 11:14).

Our last example is taken from Led Zeppelin’s “Stairway to Heaven”:

Yes, there are two paths you can go by

But in the long run

There's still time to change the road you're on.²⁸³

Once again there is enough poison in the song forwards to prove fatal. Yes, it's true that there are two paths you can go by. Jesus Himself said that there are two paths. One is a road traveled by the multitudes where the herd instinct prevails and where the desires of our flesh and the idols of the age lead the way. This path, Jesus said, leads to destruction. Then there's a road less traveled, a narrow path that takes us to a hill outside of Jerusalem and to a cross. And this is the way, God says, that leads to eternal life (Matthew 7:13, 14).

The fatal lie in this lyric is that there is always time to change the road you're on. No doubt the man who played the drums in that song thought that, until he found himself choking in his own vomit. And by then it was too late. Each of us have no guarantee that our next breath won't be our last. And after death, the scriptures tell us, comes judgment (Hebrews 9:27).

But there's not always time to change in another, even more fundamental sense. In John's gospel Jesus said, “No one can come to Me” (in other words, be saved from sin and Hell) “unless the Father who sent Me draws him” (John 6:44). What this means is that the idea to get right with God, to turn from your sin and embrace Jesus, isn't something you can work up on your own. For it to work, for it to be truly sincere, God has to draw you to reveal both your sin and the hope that is in Christ. Only then can you respond in a way that will change your life. If you reject that opportunity, you are, in fact, rejecting God and the chance to change the road you're on; a chance that you may never have again. That's why Joshua said, “Choose this day whom you will serve” (Joshua 24:15) and Paul declared, “Today is the day of salvation” (2 Corinthians 6:2). What day were they speaking of? Well, whichever day God chooses to deal with you.

Now, let's get very real with ourselves and with God. If right now you're sitting there, aware

²⁸³ Led Zeppelin, “Stairway to Heaven,” from [fourth untitled album] (Atlantic Records, 1971).

of the sin that has enslaved you and with a stirring in your heart that somehow you need to do something about it, then this is almost certainly your day. Maybe you're frightened, nervous, or uptight. That's all right; God can take care of that. But you have to give Him a chance. Don't blow off what is the most precious gift that you'll ever be offered: the gift of God's forgiveness, His love, and His life.

Back to "Stairway to Heaven." Here's that same section reversed:

My sweet Satan
No other made a path
For it makes me sad
Whose power is Satan.

Again:

*My sweet Satan
No other made a path
For it makes me sad
Whose power is Satan.*

One more time:



As we have seen throughout this presentation, Satan is not sweet. He's a liar and the father of all lies (John 8:44) and will use anything, including one of the most powerful tools of all, music, to blind you to the reality of God's love and your desperate need for His saving power; to pervert your mind and heart and bring you into greater captivity to sin. His path truly is sad, but his power can be broken. "For behold, He who was dead is now alive and holds the keys of death and Hell" (Revelation 1:18).

Stay sensitive to God and don't go away. In the next and final section, we'll share with you how your life can be changed, and you can find the freedom and love that is in Jesus Christ.

PART 5

THE AXE FALLS

As we now approach the moment of truth, there are two common excuses that begin to roll around in people's minds, kind of last-ditch stabs at self-justification. One deals with the issue of intention and motivation:

“Hey, it’s not my fault some of the groups I listen to sing about bad things. I mean, hey, I’m only in it for a good time, you know, blow off a little steam. I’m not going out worshipping the devil or anything. It’s just a gimmick.”

We'll come back to this issue in a moment, when we look at the bottom line of Satanism and what it really means to follow the Devil. But first, let's deal with the other excuse, one that is particularly common with “religious” people, those who, in the words of scripture, “love feeling good more than they love God, holding to a form of religion, but denying the power of it.” (2 Timothy 3:4, 5, paraphrase). Ironically, it's people in this group who are often the most resistant to the saving power of God.

“Well, I don’t like the satanic stuff. I like the easy stuff, the neutral stuff, like Whitney Houston or George Michael or Phil Collins. I like the easy stuff like that.”

First off, as we have seen, many of the artists who are considered “neutral” are not neutral at all when you look beneath the surface. Take, for example, one of the reigning queens of pop music, Whitney Houston.

I don't know why I like it

I just do.

~ Whitney Houston ~²⁸⁴

²⁸⁴ Whitney Houston, “So Emotional,” from *Whitney* (Arista Records, 1987).

Though probably one of the nicest individuals within the contemporary music scene, as an artist there is no question that she has endorsed, or at least permitted, a worldly brand of sex and sensuality to be used to sell her music. While nowhere near as brazen as Madonna, aren't poses like this ...



... or videos like “Saving All My Love for You”²⁸⁵ (a blatant celebration of adultery), just another, more subtle side of the same coin?

And even more important, isn't the so-called “neutral” stuff, by the very reason of its subtlety, potentially more destructive than the overt wickedness found in hardcore rock ‘n’ roll? Surprised? Well, stop and consider the following fact of life. For something to be true, it has to be *completely* true. Inject into it even the smallest falsehood and that truth immediately becomes a lie; a weapon in the hands of the one whom the scriptures call the “father of all lies” (John

²⁸⁵ Whitney Houston, “Saving All My Love for You,” from *Whitney Houston* (Arista Records, 1985).

8:44). And while there is no doubt that Satan's greatest triumph in this arena is to see people swallow lies devoid of even the slightest trace of virtue, cons like "Sex, Drugs, and Rock 'n' Roll," the fact is that his most effective deceptions are those that carry a degree of truth. And that's why the middle of the road, in music as well as in many other areas of life, can sometimes be the most dangerous place of all.

By way of an analogy, take strychnine, one of the most powerful poisons in the world. In its raw state, it's unattractive and extraordinarily bitter. Left in a room with young children, it's unlikely that they would pay much attention to it, and even more unlikely that they could stand to eat enough for it to be fatal.

So it is with some of the more extreme forms of rock, music that directly glorifies death and Satan. Most people avoid it, although it must be noted that our society has become so desensitized and perverted that some are only too happy to take Satan's bitter poison straight.²⁸⁶

²⁸⁶ As exemplified by the following bands and albums: AC/DC, *Highway to Hell* (Atlantic Records, 1979); Agnostic Front, *Cause for Alarm* (Combat Core Records, 1986); Alice Cooper, *Constrictor* (MCA Records, 1986); Amazing Grace, *Entities* (Amazing Grace Records, 1986); Anthrax, *Fistful of Metal* (Megaforce Records, 1984); Bad Religion, *Back to the Known* (Epitaph Records, 1985); The Birthday Party, *The Bad Seed* (4AD Records, 1983); Black Market Baby, *Senseless Offerings* (Fountain of Youth Records, 1983); Black Sabbath, *Born Again* (Warner Bros. Records, 1983); Black Sabbath, *Sabbath Bloody Sabbath* (WWA Records, 1973); Blue Öyster Cult, *Fire of Unknown Origin* (Columbia Records, 1981); Blue Öyster Cult, *Some Enchanted Evening* (Columbia Records, 1978); Celtic Frost, *To Mega Therion* (Combat Records, 1986); Christian Death, *Only Theatre of Pain* (Frontier Records, 1982); Christian Death, *Sex and Drugs and Jesus Christ* (Jungle Records, 1988); Christian Death, *What's the Verdict* (Jungle Records, 1988); The Church, *The Church* (Capitol Records, 1982); The Cramps, *A Date with Elvis* (Big Beat Records, 1986); Current 93, *Nature Unveiled* (L.A.Y.L.A.H. Antirecords, 1984); The Damned, *Grimly Fiendish* (MCA Records, 1985); Death, *Scream Bloody Gore* (Combat Records, 1987); Dead Kennedys, *In God We Trust, Inc.* (Alternative Tentacles, 1981); Demon, *Night of the Demon* (Carrere Records, 1981); Diamanda Galás, *The Divine Punishment* (Mute Records, 1986); Dio, *Holy Diver* (Warner Bros. Records, 1983); Disorderly Conduct, *Amen* (Dirge Records, 1986); Easter, *Easter* (Chameleon Records, 1987); Exodus, *Bonded by Blood* (Combat Records, 1985); Greater Than One, *I Don't Need God* (Wax Trax! Records, 1989); Hellion, *Postcards from the Asylum* (Music for Nations, 1988); HÖH and Current 93, *Crowleymass* (Maldoror Records, 1987); Impaler, *Rise of the Mutants* (IRD Records, 1985); Iron Maiden, *Killers* (Harvest Records, 1981); Iron Maiden, *Seventh Son of a Seventh Son* (EMI Records, 1988); Judas Priest, *Sin After Sin* (CBS Records, 1977); The Lords of the New Church, *Killer Lords* (I.R.S. Records, 1985); Mercyful Fate, *Don't Break the Oath* (Roadrunner Records, 1984); Mercyful Fate, *Live from the Depths of Hell* (Satan's Nightmare, 1984); Metal Church, *Metal Church* (Ground Zero Records, 1984); Millions of Damn Christians, *This Blood's for You* (R Radical Records, 1987); Mötley Crüe, *Shout at the Devil* (Elektra Records, 1983); My Life

To the point at hand, however, if you were to take this same poison and sugar-coat it, and add pretty colors to it, and make it look, for example, like M&M's, and *then* leave it with the children, virtually every one of them will eat the poison without hesitation.

If you were the devil, which method would you find the most reliable: the bitter poison, or the sugar-coated candy? As the great philosopher and writer C. S. Lewis noted in his classic *The Screwtape Letters*, "Indeed the safest road to Hell is the gradual one; the gentle slope, soft underfoot, without sudden turnings, without milestones, without signposts."²⁸⁷

Using another analogy, the biblical picture of man without God is much like this poor fellow right here. He's in critical condition, suffering from a sinful wicked heart that has separated him from God. Spiritually dead and unable to do even the least thing to help himself, when his heart stops beating, he'll be launched into an eternity without hope. This person is in desperate need of help:



with the Thrill Kill Kult, *I See Good Spirits and I See Bad Spirits* (Wax Trax! Records, 1988); Overkill, *Under the Influence* (Megaforce Worldwide, 1988); The Plasmatics, *Coup d'Etat* (Capitol Records, 1982); Poison, *Open Up and Say... Ahh!* (Capitol Records, 1988); Psychic TV, *Live at Thee Circus* (Temple Records, 1988); Rigor Mortis, *Rigor Mortis* (Capitol Records, 1988); Various Artists, *Bands That Could Be God: The Conflict Compilation* (Conflict Records, 1984); Various Artists, *If You Can't Please Yourself You Can't, Please Your Soul* (Capitol Records, 1985); Venom, *Welcome to Hell* (Neat Records, 1981); Virus, *Force Recon* (Combat Records, 1988); W.A.S.P., *Inside the Electric Circus* (Capitol Records, 1986); Wasted Youth, *Black Daze* (Medusa Records, 1988); Wayne County & The Electric Chairs, *Storm the Gates of Heaven* (Safari Records, 1978).

²⁸⁷ C.S. Lewis, *The Screwtape Letters* (New York: Time Incorporated, 1961), p. 39.

Extreme forms of music, like heavy metal, glorify this fallen state. Perversion, despair, death, Hell, Satan, and all the other horrors associated with sin are rubbed into the face of the listener. Incredibly, some subject themselves to this.



Many others, however, opt for the “safer” stuff and head for the so-called “neutral” or “pop” music. But what does the pop musician really have to offer his listener? Cries of “love,” “peace,” and “We Are the World” don’t mean much to a dying man. In fact, by ignoring his condition, or offering instead a false hope of salvation, this poor wretch’s situation has only been made worse.



Of course, there is nothing wrong with singing about love, unless it's the conditional and selfish love popularized by contemporary music. There is nothing wrong with singing about peace and caring for the world. These are all virtues taught and practiced by Jesus. There's nothing wrong with even singing about death and despair, as long as it is done within the framework of truth and God's redemptive purposes. Understand that God *is* reality, His Word *is* truth, and His son, the Lord Jesus Christ, *is* salvation from sin.

Heavy metal mocks this. Pop music ignores it. Which is ultimately worse?

As we saw in Part 1, the primary reason for our existence is to know and experience God, an act called *worship*. Understanding only too well fallen man's tendency to lose sight of eternal things and reduce reality to a headlong quest for emotional and physical satisfaction, God cautions us throughout the scriptures to seek first His kingdom and not let the world's system wear us down. "Above everything else, guard your heart" [in other words what you listen to, watch, and do] "for it is the source of life. Make level paths for your feet and take only ways that are firm. Do not swerve to the left or the right [...] Let your eyes look straight ahead" (Proverbs 4:23-27). Hundreds of years later, Jesus amplified this teaching when he said that our eyes should be single, completely focused on God. If they are not, "your whole body will be full of darkness [...] No one can serve two masters. You'll end up loving one and hating the other" (Matthew 6:23).

The bottom line for us is that if we really love God, we'll find ourselves naturally offended by things that mock His character, ignore His love, or pervert His truth. If instead, we gravitate to and embrace these types of things, we don't really love God. We simply can't.

If anyone loves the fallen world's ways, the love of the Father is not in them. For everything that is in the world, the desires of sinful man, the lust of his eyes, and the boastings about what he has and does, comes not from the Father, but from the world. The world and its desires pass away, but the man who does the will of God lives forever" (1 John 2:15-17).

Now, let's get back to the other key excuse people use to avoid the truth: the issue of intention and motivation. Interestingly enough, rock's fans aren't the only ones who live behind a wall of denial in this area; the artists themselves often like to play dumb.

- Led Zeppelin's Jimmy Page denied any evil motivations behind his legendary involvement in the occult when he said, "I do not worship the devil, but magic does intrigue me."²⁸⁸
- Stones guitarist Keith Richards told an interviewer, "There are black magicians who think we're acting as unknown agents of Lucifer."²⁸⁹ In other words, if something is going on outside our control, it's not our fault.
- All-American boy Michael Jackson, whose phenomenally popular video "Thriller" is filled with occult imagery, including his transformation into a werewolf and necromancy, or contact with the dead, begins the video with the following disclaimer: "Due to my strong personal convictions, I wish to stress that this film in no way endorses a belief in the occult."
- And both Ozzy Osbourne and Dee Snider of Twisted Sister try to downplay the obvious elements of rebellion and the occult in their music by claiming that it's all in fun, and then professing to actually be closet Christians.²⁹⁰

What do these denials mean? If all these people mean well or are just trying to have a good time, they and their fans can't be considered followers of Satan, can they? Well, listen carefully, because everything we've seen and heard so far has been leading up to what I am about to say. Part of the reason that many people have such a hard time with this "Satan worship" business is because they have a caricature of the devil and his religion in their minds. He's the horn-headed dude in the red pajamas, and following him, should he even exist, means sacrificing babies, drinking blood, or something else equally horrible or weird.

In fact, nothing could be further from the truth.

As we have already seen, Satan is an invisible spirit and a master of disguise. His ability to pass himself off as an angel of light can fool the rebellious, or the spiritually ignorant, into thinking that black is white, truth a lie, and even that God Himself is the one telling them these

²⁸⁸ *Hit Parader*, July 1975, p. 64.

²⁸⁹ *Rolling Stone*, August 19, 1971.

²⁹⁰ Ozzy professed to be a Christian during his interview on the Geraldo Rivera broadcast entitled "Exposing Satan's Underground." Dee's profession occurred during his testimony before Congress on the subject of obscenity in rock and roll.

things. And as for following the Devil, many who openly do so can tell you that, at least for them, it's nothing like the movies portray it. And that's what's so frightening. For example, Anton LaVey, the high priest of one satanic church, explains the essence of Satanism as follows:

And he must as a Satanist, knowing this, realizing what his human potential is, eventually — and here is one of the essential points of Satanism — attain his own godhead in accordance with his own potential. Therefore, each man, each woman, is a god or goddess in Satanism.²⁹¹

So, in essence, Satanism is simply each person acknowledging no one else, not even Satan, as a higher authority. As our own god or goddess, each of us is free to do as we please.

Theologically, this philosophy is reduced to a single axiom found in the fourth chapter of the Book of Satan, “*Say unto thine own heart, ‘I am mine own redeemer’*” (Book of Satan 4:3).²⁹²

We are all born with a sense that we are not complete, that something is missing. The rest of life becomes a quest for wholeness and fulfillment, in theological terms, *redemption*. Whatever we look to for this, be it God, money, power, sex, or anything else, that person or thing becomes our redeemer; by definition, our god. Satanism states that that god is us:

There's beauty in the heart of a beast
 Fear behind the eyes of a thief
 I know, you know, we're all incomplete
 Let's get together and let's get some relief

ALL WE ARE

All we are we are

We are all

All we need.

~ Warlock ~²⁹³

In a nutshell, Christianity declares that each of us bear the stain of sin and are therefore completely unable to save ourselves. We need a “Messiah,” a supernatural redeemer. Every other religion in the world says, in one way or another, that we are not really that bad, and that through

²⁹¹ Anton LaVey, as quoted in Brian Barkley, dir., *Revival of Evil* (New Liberty Videos, 1980).

²⁹² LaVey, *The Satanic Bible*, p. 33.

²⁹³ Warlock, “All We Are,” from *Triumph and Agony* (Mercury Records, 1987).

our own efforts, we can redeem ourselves. In this, they share the bottom line of Satanism and much of rock ‘n’ roll.

I met a fan dancer
 Down in southside Birmingham
 She was running from a fat man
 Selling salvation in his hand
 Now he’s trying to save me
 But I’m doing all right
 The best that I can
 Just another fallen angel
 Trying to get through the night.

Step by step
 One by one
 Higher and higher
 Step by step
 Rung by rung
 Climbing Jacob’s Ladder.

~ Huey Lewis and the News ~²⁹⁴

A pleasant number-one hit song becomes a startling presentation of satanic philosophy when viewed in the light of Truth. The religious imagery of Jacob’s Ladder, fallen angels, and running from salvation make it clear: “Step by step, rung by rung, we are our own redeemers.”

Van Halen also denies the need for God’s saving power in their hit song “Best of Both Worlds”:

You don’t have to die and go to heaven
 Or hang around to be born again
 Just tune in to what this place has got to offer
 We may never be here again.

I want the best of both worlds
 I know what it’s worth

²⁹⁴ Huey Lewis and the News, “Jacob’s Ladder,” from *Fore!* (Chrysalis Records, 1986).

Give me the best of both worlds
I want heaven right here on earth.²⁹⁵

Contrary to Sammy Hagar's advice, Jesus said that if we are to have heaven on earth or anywhere else, we must be "born again" (John 3:3).

Another way this philosophy is expressed in satanic theology is in Aleister Crowley's most famous and enduring proverb, "***Do what thou wilt is the whole of the law.***"²⁹⁶ Before we examine the implications of this law, it's quite extraordinary how it, like much of Crowley's life and philosophy, has taken hold in the world of rock 'n' roll. Led Zeppelin had "Do what thou wilt" inscribed into the vinyl on the initial pressing of their third album. Pharmacological guru of the rock 'n' roll generation, Timothy Leary, for whom John Lennon wrote the song "Come Together,"²⁹⁷ had this to say in one television interview:

Well, I've been an admirer of Aleister Crowley. I think that I'm carrying on much of the work that he started over a hundred years ago. And I think the Sixties themselves... you know, Crowley said he was in favor of finding your own self and "Do what thou wilt shall be the whole of the law" under love. It was a very powerful statement. I'm sorry he isn't around now to appreciate the glories that he started.²⁹⁸

One of those "glories" involved rock musician Bobby Beausoleil. He took Jimmy Page's place composing the music for Kenneth Anger's film *Lucifer Rising* and also took "Do what thou wilt" very seriously. Ultimately, it led him to Charles Manson and participation in one of history's most gruesome serial murders. Crowley's legacy had reached its full potential.

But that potential lives on in a more subtle way in the lives of countless millions who have "been made spiritually blind by the god of this age" (2 Corinthians 4:4). This blinding deception has been focused on obscuring one of life's most elementary truths, that ultimately there are two kingdoms and two types of people: those in God's kingdom who have been redeemed by God and those in Satan's who are trying to redeem themselves.

In the same way that the Kingdom of God holds to one supreme commandment, "***You shall love the Lord your God with all your heart, mind, soul and strength***" (Deuteronomy 6:5, Mark

²⁹⁵ Van Halen, "Best of Both Worlds," from *5150* (Warner Bros. Records, 1986).

²⁹⁶ Aleister Crowley, *The Book of the Law* (Weiser Books, 1976), p. 9.

²⁹⁷ The Beatles, "Come Together," from *Abbey Road* (Apple Records, 1969).

²⁹⁸ Timothy Leary, interview on PBS' *Late Night America*, 1980.

12:30), so Satanism can also be reduced to one essential law, “***Do what thou wilt.***” Contrary to the deceptive stereotype, no black masses or wild sex rituals are necessary to be a follower of Satan; simply deny the love and the authority of God by living your life the way you want to. You can even be religious, attend church regularly, tithe, perform good works. If it’s a religion based upon your own terms, you are still comfortably fulfilling the dictates of Satan’s most primary law, “Do what thou wilt.” How ironic that men like Crowley and LaVey should understand, better than most people who attend church, the true root of sin and the essential duality that divides asunder the whole of mankind.

Each of us is ultimately given a choice upon which hangs the weight of eternity. We can go our own way and remain forever lost, or we can reach out to the One who is the Way, the Truth, and the Light. To use an analogy, if what we believe is the music and what we do is the dance, we can, in the words of Billy Idol, “Dance with ourselves”²⁹⁹ remaining “dead in our sins, following the ways of this world and its ruler [Satan] [...] gratifying the cravings of our sinful nature, following its desires and its thoughts [...] being by nature children of wrath” (Ephesians 2:1b, 2, 3). Or we can turn our ears to Heaven’s music and allow God to teach us a new dance, a new way of living our lives.

All creation moves in a cosmic Danse
 Before the Lord her King
 And the rhythms, the reason, the rhyme of the Danse
 Pulses within everything
 And the universe wheels and whirls like a dervish
 In perfect seven-step time
 The Lord made the Danse, He taught her the steps
 He causes the songs to shine.

 We must danse, danse, danse
 Danse in God’s honor
 We must yield all our steps unto the King
 We must danse, danse, danse

²⁹⁹ Billy Idol, “Dancing with Myself,” from *Don’t Stop EP* (Chrysalis Records, 1982).

Danse in God's honor.

Let His praises ring throughout the earth.

Jesus dansed into the world

Singing his heavenly song

And He taught the Danse to those who would listen

And learn as He moved along

But the steps of His danse they led to a cross

Where He died as the haters mocked on

But he dansed through death's arms and over hell's gate

And in three days dansed forth from his tomb.

We must danse, danse, danse

Danse in God's honor

We must yield all our steps unto our King

We must danse, danse, danse

Danse in God's honor.

Let His praises ring throughout the earth.

~ Kemper Crabb ~³⁰⁰



As we come to the close of this presentation, our subject has been swallowed up by the greater issue of man's rebellion, and God's efforts to save him from that rebellion. Throughout *Hell's Bells*, we've looked at the symptoms of the spiritual anarchy, the mockery of God, the advocacy of sin, the embrace of the occult. But these things remain just symptoms. The real problem here is ultimately not what the singer sings about, what the guitarist does in his spare time, or what you listen to. These things inevitably flow out of the heart, and the condition of our heart is determined by the condition of our heart's master. Who rules your life? Who is your redeemer?

Jesus said that out of natural man's heart (or the center of his being), flows evil thoughts: violence, immorality, and lies, the very things we've seen to be at the center of rock and roll. God's solution for this heart problem is not a new diet and exercise; in other words, for us to work harder at being good. We can never be good enough. His solution is to give us a new heart,

³⁰⁰ Kemper Crabb, "The Danse," from *The Vigil* (Star Song Records, 1982).

one that belongs to Him. And so, God the Son became flesh, and on the cross made the most marvelous exchange. He took our sins, our hearts, unto Himself, even going so far as to experience the penalty for those sins: death and hell. In exchange, He offers us His heart, His life: pure, holy, beating with the life of God and the power of eternity. It's there for the taking, if you'll but make that exchange, giving up your old life and receiving the new; rags for riches, death for life.

Let me close by sharing with you one last analogy. If what we believe is the music and what we do is the dance, consider the honeybee, for whom the dance is also a matter of life and death. When a honeybee discovers a source of food, it returns to the hive and reveals the location to the other bees through a complex series of movements called the "Waggle Dance." The bees take note of the several variables within the dance that identify both direction and distance for the nectar, and off they go, carrying just enough food to make it to their destination. If one doesn't get the message right, it won't find the food in time. If you've ever seen a bee crawling on the ground, it probably has run out of energy in this very way and will soon die.

In the same manner, Jesus entered this hive of humanity we call Earth, singing (as in the music we just heard) a heavenly song, showing us through His dance – His life – the way back to God, to the paradise from which we have all fallen. And as Jesus often said during His time on Earth, so He still says today: "He who has ears to hear, let him hear." Listen and obey, and like the honeybee who finds the food, you shall live. Don't listen, or listen and don't obey, and you shall surely die.

What complicates things is that there's an enemy who has his own song to sing, a song of lies that would drown out the choruses of Heaven. We have clearly seen this enemy in our examination of rock music. Truly, his song is sung in many other places as well. Thank God, however, that no matter how suffocating Satan's lies become, they are no match for the Truth.

For those of you who have ears to hear, surely you have heard. Now all that remains is the act of obedience. It's time to make that exchange. If you've never done it, turn from your sin; tell God you're sorry; receive the love and forgiveness that is His good pleasure to grant. If you're sincere, His grace will be poured into your life, and you'll have the power to change, to be a true child of God.

I did this nine years ago, at the height of my own rock 'n' roll days, and my life was eternally changed. I know it may be kind of scary, but God will do the same for you. I'm going to pray

now, to help those who may not know what to say to God. There's a million ways to say it; what matters most is the attitude of your heart. Are you truly willing to give everything over to God? Well, tell Him that. Pray this way:

Dear God, my Father and my Redeemer

Forgive me, Lord, for my sins; most of all for living my life the way I wanted to. I see now my rebellion, my pride, how I have rejected You and Your love. I thank You for sending your Son Jesus, to suffer on my behalf. And I humbly and gratefully accept the exchange He made on the cross. I give You my sin, my life, my all, and receive from You Your forgiveness and Your offer to adopt me as one of your own children.

Thank You for giving me a new heart. I declare before You, the Devil, and man, that from this day forth, Jesus Christ is my Lord.

Amen.

As I have to leave you now, a final word of advice: if you still haven't established that relationship with God, please think hard about what you've just seen and heard. Pray, and ask God to reveal the truth to you. Surely you can't be frightened of the truth. And if you did pray that prayer, tell someone about it. You can even contact us here at Reel to Real. We would love to hear from you. Begin to pray; in other words, talk to God. Read the Bible. And find a good church where people are sincerely living for God.

Take care, and I'll see you in our Father's kingdom.

Does not wisdom call out?

Does not understanding raise her voice?

On the heights along the way, where the paths meet, she takes her stand; beside the gates leading into the city, at the entrances, she cries aloud:

“To you, O men, I call out; I raise my voice to all mankind.

You who are foolish, gain understanding.

Choose my instruction instead of silver, knowledge rather than gold,

For wisdom is more precious than diamonds,

And nothing you desire can compare with her.”

Proverbs 8:1-11

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